September, 1915

This Magazine is the Official Representative of the Entire Motion Picture Industry and Not of Any Club, Association, Individual or Corporation

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THE MOVIE MAGAZINE

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LOS ANGELES CAL

A NATIONAL MOTION PICTURE MAGAZINE
PUBLISHED IN THE PHOTOPLAY CAPITAL OF THE WORLD
LOS ANGELES, CALIF.

Norma Talmadge, "The International Darling"—(National Films)

Eighth Annual Automobile Show. Shrine Auditorium Sept. 18-25

See Page 6

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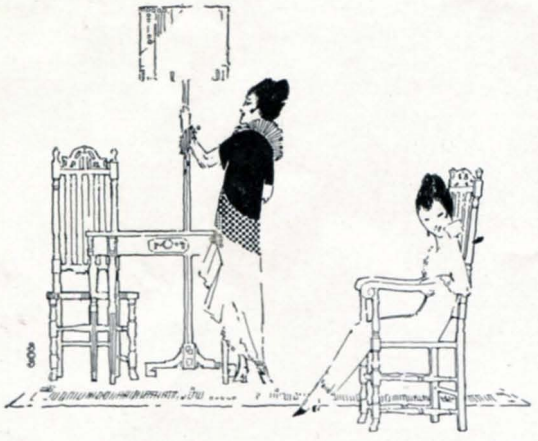

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THE AUTO AND THE MOVIES

Did you ever take into consideration the importance of the automobile in the movie industry?

Imagine Ford Sterling and the Keystone comedians hiking to a change of scene or riding in a street car.

Picture Billie Burke in any conveyance other than an automobile.

Imagine a company of movie actors, appearing in a large out door production, leaving the studios on hay racks and lumber wagons. Can you picture that? Not without a very vivid imagination.

Seriously, the automobile is one of the greatest factors in the production of moving pictures.

Not only is this true in the one reel pieces of out door life, but it is doubly true in the production of the big features of from three to twelve and sixteen reels. Of course, there are not a great many of the sixteen reel features at the present time—but they are surely coming. The public has been given a taste of the large production and a demand for greater things we feel sure will be met by the producers.

In and near Los Angeles more than $2,000,000 worth of automobiles are used by the moving picture companies and those connected with the movie industry. No small item this, and we challenge anyone to show any other line of industry that can make so good a showing.

Individual owners of automobiles who are connected with the picture business are counted by the scores; no studio considers itself properly equipped without a battery of cars to transport their players from place to place as the scenario may demand, and are also well equipped with trucks so that all necessary properties may be carried.

In Los Angeles, the capital of the movie world, it is a daily occurence to see several auto loads of people, dressed in all sorts of styles and fashions, whirled through the streets. To the uninitiated this is a puzzle, but any "Sis Hopkins" or "Hi Hollar" who will take the trouble to follow them will see them perform a comedy stunt or enact a part of a heavy drama—after two or three try out rehearsals—then pile back into the autos—perhaps changing costumes on the fly—and speed on to the next stand, there to enact another part in the production.

Scenarios are necessary, directors must be had, actors and actresses must be procured, settings, props and other things galore must be considered for the proper production of a picture, but—it would be mighty slow work, wouldn't it, to accomplish all this without the auto?

Rather kindred, these two industries, the automobile business and the picture business—two of the greatest industries of today.

CHANGE OF BUSINESS MANAGEMENT

With this issue of The Movie Magazine, Mr. C. E. Lightner, a well known publisher and magazine man, takes charge of the business management.

J. Frederick Ryan, former business manager, resigned his position with the Movie Magazine to enter the journalistic field on his own hook. It is understood that he has purchased the Photoplayers Weekly and will continue the publication of that paper. Mr. Ryan leaves The Movie Magazine with the best wishes of its management.

The Movie Magazine announces with pleasure that Mr. Bruce MacLaren, the well known author, explorer and lecturer, has taken over the Historical, Biographical section of the big Christmas edition of this magazine. The acquisition of Mr. MacLaren to the editorial force of the Movie Magazine means that we will have with us a man who has engaged in motion picture production in many different countries, and whose writings and travelogue lectures have thrilled thousands the world over.

The editing of all biographical and historical sketches will be under the direct supervision of Mr. MacLaren, and the readers of our big Christmas number will read with pleasure the many good things he will write for that issue.

As a critic of technique and setting for motion pictures Mr. MacLaren stands alone.

Uncle Sam realizes the value of film publicity. For that reason, the government is co-operating with Balboa in the filming of "Neal of the Navy." Secretary Daniels issued credentials to the Long Beach motion picture producers to make all use that it desired of the ships, training stations and navy yards coming under the jurisdiction of his department. The idea is to bring the navy to the favorable attention of as many people as possible. This photoplay which Pathe will release is a twenty-eight reel serial and will undoubtedly help to create sentiment in behalf of a larger naval apropriation by Congress.

Jackie Saunders will soon be seen in the sort of part she likes. It is that of a street urchin. Like all woman, Miss Saunders likes nice clothes; but for variety sake, she finds it fun to appear in tatters. Bertram Bracken directed the picture.

—*Photo by Hartsook*

Bewitching little Mary Anderson who recently arrived in California from the Eastern studios of the Vitagraph Company and who is being featured at the Western Vitagraph studios.

—*Photo by Hartsook*

Dolly Ohnet, leading lady with Nestor Comedy Company under direction of Al Christie.

—*Photo by Witzel*

Grace Thompson, leading woman with the Universal Company who has demonstrated exceptional ability in a number of important productions. Some of the Universal pictures in which she has taken prominent parts are, "The Scarlet Sin," "Valley of Regeneration," "Man in the Chair," "The Eagle," "Mountain Justice," and the "Lilt of Love." Before joining Universal she was with the Bosworth Company, where she appeared in all of the Elsie Janis pictures.

—Photo by Hartsook

Miss Beverley Bayne, charming leading woman who has just been engaged by the Quality Company to play opposite Francis X. Bushman. Miss Bayne just arrived in Los Angeles a few days ago, and her first picture under the Quality management will be "Pennington's Choice."

Eighth Annual Automobile Show

September 18-25

Los Angeles, motor center of the entire west, will be permitted to take its first peep behind the curtain of the coming year and see there revealed in wonderful array the very latest styles, changes and tendencies in motor cars and their accessories at the eighth annual Automobile Show to be held in the Shrine Auditorium September 18 to 25 inclusive. Because of the marked advancements which have been made by the motor car wizards in the last year more genuine interest already centers in the coming exhibit than any that ever have gone before.

The most revolutionary mechanical changes since the one and two-cylinder pioneers were developed into the "four" are to be exhibited for the first time in Los Angeles. And this city, in September, will be inspecting, analyzing and purchasing cars which will not be exhibited in the big eastern cities until after the first of the year.

The showing of all the latest cars at this advanced date is made possible by Los Angeles' prominent position in the motor world. At a time when the east is frozen tight, tens of tousands of motorists will be riding over the boulevards of Southern California in cars the duplicates of which are being shown in New York and Chicago.

Never before has there been such a range of cars to exhibit, and Manager Walter Hempel has filled every available inch of the large auditorium with cars and accessories. More than forty makes will be shown, and these include over 100 models.

These will include cars for every man and every want, from the small, comparatively inexpensive models, to the richly equipped limousine. And in this democraatic gathering cars of all sizes and prices will figuratively "rub elbows."

The advantage of this from both the exhibitors' and spectators' views is apparent. It will be the great common ground on which the buying public may meet and gather motor wisdom, which otherwise would be almost impossible. The dealer will be brought into direct contact with the tens of thousands of persons from Southern California whom he would never meet otherwise. His list of "prospects" will multiply with amazing rapidity and sales will be directly and immediately stimulated.

From four to twelve cylinders will be the motor range to be shown. The highest developments in the four-cylinder motors will be explained, the "six" improvements will be shown, the "eight" will offer its features and contrasts and then there will be the latest comer into the motor field, the "twelve," or "twin-six."

Among the exhibitors and their cars will be Smith Bros., Premier, Page and Peerless; the Winton Company, Winton; Pacific Kissel Kar Branch, Kissel Kar, Briscoe and Ford; Harold L. Arnold, Hudson and Dodge; Benten & Mackey, Simplex and Mercer; R. C. Hamlin, Franklin and Scripps-Booth; Earle C. Anthony, Inc., Packard and Reo; Don Lee, Cadillac; Walter M. Brown Co., Stutz; Hawley, King & Co., National and Oakland; English Motor Car Co., King; Carlton, Faulkner & Bowles, Fiat, McFarlan, Jeffrey; Chandler Motor Car Co., Chandler; Pathfinder Agency, Pathfinder; Irving Motor Car Co., Enger; William R. Ruess, Mitchell and Stearns-Knight; Cole Motor Car Co., Cole; Aston Motor Car Co., Pullman.

The accessory list, which includes more than 500 of the latest devices for the motor car, is unusually lengthy. Among the exhibitors will be Boss & Wiese, Ventura Refining Company, Hughson & Merton, Master Carburetor Company, Ahlberg Bearing Company, Jackson-Eno Rubber Company, Electra Manufacturing Company, California Sales Company and more than a score of others.

Because of the importance of the coming show, unusual preparations are being made by the exhibitors to make the Shrine Auditorium week the most successful in the history of the motor car in Los Angeles. Elaborate settings for their displays are being prepared by many of the dealers, while Manager Hempel has retained a large corps of decorators to make the immense auditorium with its 50,000 square feet of exhibits an artistic triumph.

CADILLAC DAY AT FAIR

For the first time in the history of international expositions a special day was set aside for a certain make of motor car.

Cadillac Day at the Panama-Pacific Exposition has won a place in motor car history. Never has a new model been accorded such a reception; never have so many thousand people given up an entire day to do honor to a motor car.

Seven thousand people crowded the Court of

LIGHT SIX CHANDLER BUILT BY MEN WHO KNOW $1295.00

No Other Car For Less Than $2000
Gives You All These High Grade Features

Bosch magneto and spark plugs; Gray & Davis electric generator and electric starting motor; Rayfield double-jet carburetor; genuine Mayo Mercedes type radiator; cast aluminum motor base extending from frame to frame; three silent and enclosed chains for driving motor shafts; imported annular ball bearings; silent worm-bevel rear axle; auxiliary seats in tonneau of touring car are instantly adjustable and fold away entirely out of sight in back of front seat; genuine hand-buffed leather upholstery; Stewart vacuum gasoline feed; Golde patent one-man top, covered with genuine Neverleek; Jiffy speedometer; Firestone demountable rims; complete incidental equipmnt and MARVELOUS CHANDLER MOTOR!

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Eddie Foy, Mamma Foy and the seven little Foys in a bran new Chalmers car equipped with Goodrich tires

Abundance, the most beautiful of all courts at the Exposition, to witness and cheer the unveiling of the new eight cylinder model. The promoters had provided side attractions which were for the purpose of attracting the people. They were not needed. The people came with the one intention of doing honor to the Cadillac. Over three hundred Cadillac owners came from as far as five hundred miles to join the celebration. The most elaborate decorations marked the day. Never has San Francisco seen such a gay turnout of motor cars. They came in such numbers that they practically overwhelmed the committee on arrangements. A large force of police turned out to assist forming the parade, but with every street for blocks around the ferry blocked with Cadillacs the task was almost impossible.

The Court of Abundance at the Exposition proved far too small to acommodate the thousands who wanted to witness the ceremony. Thousands stood up during the unveiling and speechmaking.

More Cadillac cars took part in the parade than have ever gathered at one time in the west. The longest tour was from Los Angeles, but cars from as far away as Honolulu, Denver, Milwaukee, Yuma and Phoenix were in line.

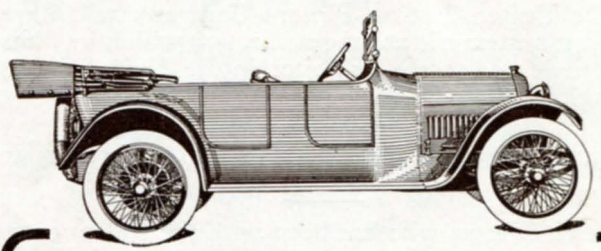
Sixty cars crossed the bay from Oakland, and large delegations came from Fresno, Sacramento, San Jose and Stockton. Don Lee was highly elated with the wonderful turnout, and has asked the newspapers to thank the many Cadillac owners who assisted in making Cadillac Day such an overwhelming success.

Lee Hill, who played leads for the deceased Crown City Co. has taken up his duties with the Chaplin-Essanay Co. as assistant to Director General JesseJ. Robbins.

ANOTHER BIG MOTION PICTURE STUDIO FOR LOS ANGELES

Los Angeles, the photoplay capital of the world, is to have another big motion picture producing company added to the already large number of studios which are located here now. This time the multiplied charms of Southern California's climate and its never ending variety of all kinds of scenery, which is available for motion picture productions have attracted the producers from faraway England and Australia.

The United Motion Picture Company with headquarters in London, England, and Melbourne, Australia, have opened offices at 223-224-225 Black Building, Los Angeles. They are now considering a number of locations which have been submitted



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to them for the erection of their studio. While they have received a number of flattering offers of concessions from commercial clubs of nearby towns who wish to secure the new company's studio, it is understood that they favor building within the city limits of Los Angeles, providing they can secure property that they want.

While no definite statement has been authorized it is understood that the United Company will make a specialty of one and two reel subjects, with their principle release for the present in Europe, South America and Australia, where they are familiar with the market and have proper connection for the immediate disposal of their films.

Their plans are to begin construction of a studio at once and the production of one and two reel pictures imediately.

Mr. Arthur Mortimer, one of the officers of the company, is a staunch believer in one and two reel pictures and says that the demand where he has been investigating for this class of pictures is strong.

"I notice that several of the larger American producing companies have recently abandoned the policy of producing one and two reel pictures and are entering the feature field," said Mr. Mortimer a few days ago. It is not only my opinion but the opinion of numerous persons with whom I have talked regarding the same subject that the single and two reel films will never pass, but will always find a market. Neither will they ever have to go begging for a place to show—neither will they ever have to fight to retain popularity with the multitude of motion picture lovers throughout the country. There will always be a good demand for one and two reel pictures.

"We expect to put high class work in our productions, and while we will not depend upon the American market alone for the sale of our films the fact that some of the big American producers are deserting the one and two reel pictures will open up a field here for us.

"We do not expect to pay out any enormous salaries to stars from the legitimate stage, but our policy will rather be to develop our own people, and see that they are properly advertised everywhere our films are shown."

The United Motion Picture Company will have its own system of exchanges through which its films will be leased to the exhibitor in the United States as well as abroad.

HELEN GIBSON IN "HAZARDS OF HELEN"

Helen Gibson, who has been with the Kalem company two years, has taken the place of Helen Holmes in "The Hazards of Helen" series. Miss Gibson has been with the Kalem company for two years and is particularly fitted for the daring parts that she will be called upon to play in "The Hazards of Helen" stories, being a very athletic young woman and an expert equestrienne. Miss Gibson is fond of out door sports and is a crack shot with the rifle, as well as an expert swimmer.

It is not expected that she will need any one to double for her in perilous feats that she will be called upon to perform in her new position.

—And the Cadillac Eight Stands All Alone

Do you wish to know how good a car this new Cadillac is?
Follow your own thoughts.
You will find that you are thinking what the nation is thinking.
Look back a little bit.
A few years ago the storm raged around the Cadillac.
A dozen or more cars sold at approximately the same price.
All claimed equality with the Cadillac.
The Cadillac field was the coveted field—because it was a quality field.
These dozen or more cars struggled to find a place in it, because they were eager to share in Cadillac success.
And, now, how do things stand?
A limited market above the Cadillac in price—and a large market below.
And in the center, as solid as a rock, the great Cadillac clientele—greater, and stronger, and more solid than ever.
When you search for a car to compare with the Cadillac do you look downward?
It is not likely.
And yet many a man in past years has thought that he was buying a car as good as the Cadillac, because he was paying an approximate price.
He cannot think that now, because these cars have removed themselves from the Cadillac field.
The storm that once raged around the Cadillac still rages,—but it is in another zone. The Cadillac is out of it, and above it.
In its own great quality class the Cadillac stands alone—all alone.
The Cadillac owner does not believe that its equal exists.
And if **you** are looking for its equal—where will you look?
You must first find a car of equally fine construction.
If you search for equality with the Cadillac, where else will you find such workmanship?
You know what the Cadillac offers:
—engineering pre-eminence,
—and social pre-eminence,
—unequaled V-type experience,
—the enthusiastic endorsement of 13,000 owners,
—mechanical construction representing the highest type of fine manufacturing extant.
—and an established record of luxury, long life and endurance.
We repeat—you **know** that you get these qualities in the Cadillac.
Where else could you get them?

DON LEE, 12th and Main Sts.
Los Angeles, San Francisco, Oakland, Pasadena, Fresno, Sacramento.

How Norma Talmadge Entered Pictures

Of Interest to Those Who Love the Girl on the Cover

"I just happened to."

There you have it—the answer to the question as to how Miss Talmadge, "the International Darling," "got into" motion pictures.

How she "just happened to" has to do with the beginning of the rise of an obscure miss to fame through the medium of the alluring photoplay; deals with how she just grew, Topsy-like, into the hearts of countless thousands of persons throughout the civilized world—the same who are glad she "just happened to get into pictures"—until now she is recognized as standing at the very top of her profession.

Miss Talmadge was a school girl in Brooklyn, N. Y., when she first saw a photoplay. "That would be just the work for me," she told her mother, and the next day mother and daughter visited the Vitagraph studio.

More of "just happening into pictures"—Norma Talmadge was literally jostled onto the screen, for when she reached the studio, numerous stage hands were vigorously shifting scenery and Miss Talmadge was caught in a whirlpool of white overalled humanity and scenic flats, with their backgrounds of gorgeous ornamentations embracing interior sets, and pushed into the heart of studio activity.

She laughs as she tells of what happened. "I was only fourteen years old then," she said, as she told of her screen experience between scenes at the studio of the National Film Corporation in Los Angeles. "I had put on a long skirt to make me look older, and I was so excited I got all tangled up in its folds.

"But I felt quite at ease when a woman scenario writer was so kind as to notice me and to help me get an extra part. They seemed to like me, for I was put in stock at once at a salary of $25 per week."

Miss Talmadge spoke of the $25 as looking much bigger to her then than the huge salary she gets today.

From the start Miss Talmadge's rise was rapid. She possesses rare talent such as work before the camera demands, and her make-up grasps that elusive something called personality which endears her to all who meet her on or off the screen.

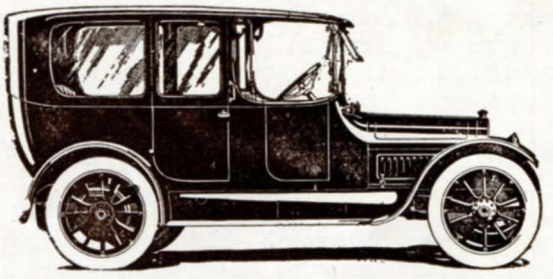
It was not a fickle thought that prompted this clever little woman to "go into pictures," and she takes her work seriously, studying every character she essays. She is especially esteemed by photoplay fans for her ability to play character roles as well as young women straight parts. Quite unlike most of the screen stars, her ability does not play understudy to her beauty—and she possesses both attributes in a marked degree. She is often called the Henry Walthall of the feminine stars, which amounts to placing her above any other actress on the screen, because of her ability, like his, to convey thought with a movement of the head or the twitching of a finger.

Miss Talmadge was born at Niagara Falls nineteen years ago, and her youth, supported by grease paint, holds out opportunity for her to paly child parts quite as ably as she portrays the role of a mother. A change of dress, a few lines of grease paint put on or taken off, and Miss Talmadge is the child of the elderly woman, as the part calls for.

Miss Talmadge had no previous theatrical experience, except that which falls to the lot of the average girl in school through amateur theatricals. Therefore she is truly a product of the screen—has grown and is growing up with the business—and heads of producing concerns, directors and actors, as well as film fans, do not hesitate to give her credit for having much to do with the advancement of the photodramatic art as offering a worthy form of amusement.

Miss Talmadge is now on her first sojourn in the west, having left New York to head the National Film corporation's forces in the Los Angeles film colony last July. She is appearing under the personal direction of Bruce Mitchell, managing director of the National, and is being featured in pretentious productions, in the first of which, "Captivating Mary Carstairs," she plays Mary Carstairs. This feature is soon to be realesed.

Miss Talmadge is not married, but is in love—



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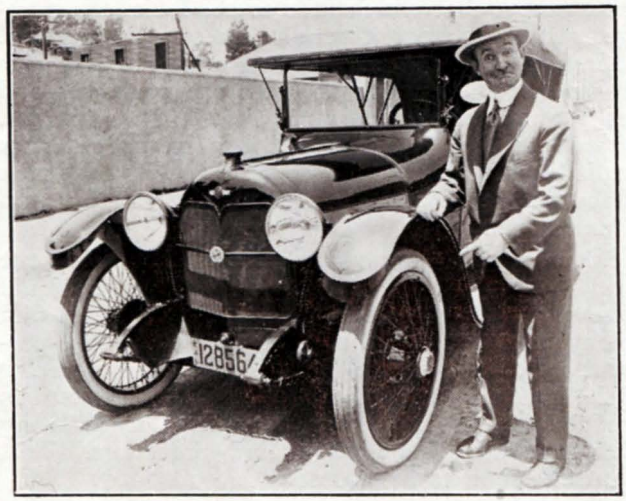
CHAS. MURRAY AND HIS MOLINE-KNIGHT

Inseparable companions, you might call them, for that comes pretty close to what Charley Murray and his big Moline-Knight are.

Whenever there is the least bit of an excuse this popular Keystone film star is out on the road seeing how much gasoline he can use up, but even



in spite of all he can do the price of gasoline seems to keep on going down—but "we should worry about that," says Charley.

This big "50" Moline-Knight is of the sleeve valve motor type and seems to be a popular type of car among the film stars of both sexes, as there are a number of them using one as their personal car.

NEW QUARTERS FOR THE WESTERN VITAGRAPH

The Western Vitagraph will soon be right in the heart of the Photoplay Colony and papers have been duly signed and sealed for the lease of a tract of nine acres of land not far from the Griffith and Kalem studios at east Hollywood. Contrary to the general rule observed by the Motion Picture companies, the ground is neither flat nor all hills but a judicious mixture of both. On this nine acres, all sorts of locations can be found and utilized and a more desirable location could hardly be found. There are hills enough and from the summit of the highest one, there is an unsurpassed view, both towards the ocean and the open country, over the precipitous mountains which skirt the San Fernando Valley and over the city of Los Angeles.

There are canons and gorges, valleys and creeks and all within walking distance of stores, villas, pretentious residences, garages and all those things which go to the making of pictures.

On the flat, there will be a number of buildings erected in a substantial manner and Rollin S. Sturgeon, the western managing director, states that the Vitagraph company intend to posess one of the most up to date and well appointed studios in the country, a worthy adition to the other Vitagraph plants. The first stage to be erected will measure one hundred and fifty feet by seventy-five feet, and it will be so constructed that aditions can be made as required.

The architect is busy with the plans and comfortable dressing-rooms for the artists, property rooms, scenic racks and laboratories will soon be started. Grading is already under way and before we realize it, a new and important studio will have been aded to these already conspicuous in southern California.

The Vitagraph company sent a company to the west under Rollin S. Sturgeon, in 1911, and the studios have been located in Santa Monica ever since. The activities of the western branch have outgrown limitations of their present quarters and the whole company look forward to the time when a general removal will be in order.

WEBER AND FIELDS ARRIVE UNDER KEYSTONE CONTRACT

Joe Weber and Lew Fields arrived at the Keystone studios on September 1st to start making the first Weber and Fields comedy under the direction of Mack Sennett. The two comedians were recently signed up by Sennett and the features in which they appear will be released under the Triangle Film Corporation brand. They started work the day after they arrived and are much pleased with their surroundings according to the enthusiastic statements of both.

Mr. Sennett had a bungalow moved onto the studio grounds for use as dressing rooms by the two stars. They had expressed the wish to dress in their own residences in Hollywood but Mr. Sennett, realizing that the distance was too far, purchased a recently completed bungalow and had it moved to the studio, about a half mile from its original site. Two beautiful residences were leased in Hollywood and are now ocupied by the two families. Frequent trips to the beaches are made by the entire party and the engagement is a combination of profit and vacation.

After returning from the first voyage for "Shanghaied", Charlie Chaplin remarked with one eye closed: "No mater how calm the ocean is it always rocks the boat."

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Columbia Trust Bldg. 313 West Third St.

Capturing Stardom's Beloved

How Thomas H. Ince Chased Billy Burke all Over America Until He Finally Prevailed Upon Her to Act for the Films

By Kenneth A. O'Hara

It's all over. The story of it was told in a news dispatch that emanated from New York some weeks ago. Therefore, it's all over—all over the country. It took a long time and a bundle of money and cost at least one man many hours of sleep. But it's all over now and the man sleeps peacefully.

Billie Burke has succumbed to the lure of the camera. Her dainty signature has long since dried on the parchment and before many fortnights she will have commenced to arise with the sun out in the fragrant fastnesses of the canyons on the Southern California coast.

—*Photo by Hartsook.*

Billy Burke, famous star of the legitimate stage who has just been secured at an enormous salary by the New York Motion Picture Corporation. She will be featured in the $2.00 pictures, which will be released under the new Triangle Banner.

Not many moons ago we read paragraphs in which divers persons identified with the motion picture art were quoted as declaring that no longer did stars of the stage have to be approached. "The time has come," ran one article I recall, "when our most celebrated of artists are seeking employment in picturedom. No more does the motion picture magnate have to pursue the star. The star is pursuing him."

But there is one super-brilliant little luminary of the theatrical firmament who was not possessed of membership in that Amalgamated Order of Pursuers. That one is Billie Burke.

Billie Burke, I am given to understand, thinks the motion picture is a colossal instittuion. She thinks with the rest of us that the motion picture has not yet reached its zenith. But she also thinks—at least, she did think so until that eventful day in Manhattan a few weeks ago, when she adorned a contract with her name—that it were too soon for her to forsake the footlights of the theater for the sunlight of the studio. What her reasons were are not to be questioned. The fact remains that Thomas H. Ince of Inceville—which is the film city controlled by the New York Motion Picture Corporation—concluded that if he were to obtain the services of Billie Burke for his photodramatic productions, he must needs do the pursuing.

Thomas H. Ince is not too proud to be a pursuer. He pursued that evasive Almighty Dollar until, by sheer determination and a highly artistic ability, he captured it—and in very large quantities. He pursued that elusive element in story telling known as human interest until he captured it and incorporated it into his picture-plays. Little is the wonder then, that he didn't hesitate to pursue Billie Burke. Billie Burke will mean as much, if no a whole lot more, to the motion picture art than either the Almighty Dollar or human interest. So thought Ince, when he egan the chase. And he thinks so now, though his prize is legally bound to fulfill the promise she has made on paper.

The first attempt Ince made to convert Miss Burke to his belief—which, of course, was that she belonged in pictures—cost him less than a dollar. It was a telegram. It read: "Want to star you in pictures—Thomas H. Ince." The reply was: "Cannot consider it now. Perhaps later." Which, strange to relate, did not make Ince lose heart. It made him grit his teeth the more firmly, in his characteristic

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way, and set his iron Irish jaws in grim determination to finish what he had started.

Time passed. Wires raced all over the country, following Miss Burke, who was on tour with her sparkling comedy, "Jerry." Each besought her to "give me at least a word of encouragement." Each was answered. Each answer was minus the word that was wanted—"Alright." Each gave Ince impetus.

Came the day when "Jerry" and Miss Burke reached Los Angeles to play an engagement. It was a hot, sultry day—unusual for Los Angeles—and only Inceville and its environs felt the sweet, cool breath of the Pacific ocean. "Allen," said Ince to his right-hand man, "I want everything to look its prettiest today. She'll be here early this afternoon."

"So ordered!" mentally noted Allen, as he proceeded to carry out his chief's mandates. And they were carried out to the letter, for when Miss Burke, seated in the beautiful Ince limousine, was whirled past the gates and into the picturesque domain, where Ince reigns supreme, everything looked its prettiest.

I have never seen Thomas H. Ince so excited as he was then. He is a man of dynamic energy when engrossed in the work of directing Inceville's destines; he lives in a sphere which bears a sign "No Admission"; his pent-up, petulant vitality bursts forth like thunder-clouds, when he is coaxing to great dramatic heights the emotions of his players. But he was like a little schoolboy, anticipating a gift, as he aided the charming actress to alight from his purring machine. He bowed as to a queen; he smiled; he stuttered; dropped his hat; picked it up, and, breathing like a commuter, escorted his distinguished guest up the steps to the stage.

It was that trip to the stage, which more than anything else—excepting, perhaps, Ince's dogged persistency,—decided Miss Burke to do what she has done—consent to appear in the films. For on the stage she saw what she never had believed existed on such a mammoth scale—realism. It was a "set" and was designed to depict a throne room in the palace of a mythical monarch. Ostentation predominated. Rich draperies depended from entrances to other rooms. Expensive oil paintings adorned the walls. Huge pilars suported the ceiling. Rugs and carpets, which millionaires would not scoff at, abounded. Hand-carved furniture lent an additional wealth to the appearance of the room.

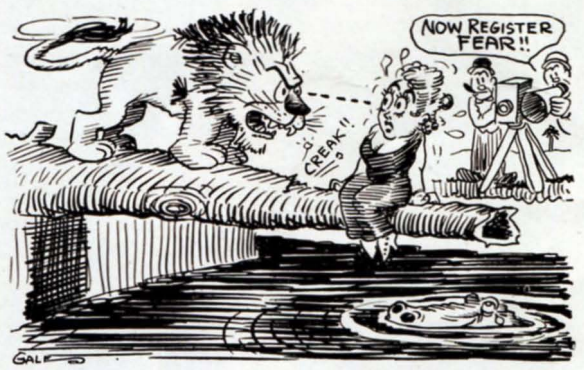
Billie Burke saw one of Ince's elaborate "sets." And Billie Burke was converted. She didn't say so. She is too discreet and tactful. But the sincere interest she evinced, as her roguish bright eyes danced over the scene, betrayed that she was on the very brink of capitulation. The interest didn't wane, either. She saw and talked with such other celebrities of the spoken drama as Dustin Farnum, Willard Mack, Frank Keenan, Katherine Kaelrod and H. B. Warner, all of whom were working under Ince's supervision. She learned that others were scheduled to follow. She learned that it is Ince's intention to surpass his previous achievements; that he hopes to make "two-dollar movies." Late in the afternoon, she departed the studio, leaving Ince wondering what impression he had made; wondering, too, what was coursing through her mind.

Most of America knows, by this time, what happened. She went to New York, visited the offices of Kessel and Baumann, executives of the New York Motion Picture Company, and opposite the printed words, "Party of the first part," wrote "Billie Burke," in a delightfully feminine hand. We are told she is to be paid the sum of $40,000 for five weeks' work at Inceville. She certainly is worth that amount to the motion picture art. We are also told that Kessel and Baumann paid her an additional sum to guarantee their option on her future services, in the event she elects to remain before the camera. Kessel and Baumann certainly made no mistake. Ask any of the millions who have seen Miss Billie Burke—who have wept tears under the spel of her pathos; who have far more frequently swept tears in the wake of her refreshing comedy.

Truly, Billie Burke is a blessing conferred on humanity. Truly, too, is Ince to be praised for being the means that will give her and her innumerable charms to the picture-play lovers of the world.

It was a hard battle to win her. But it's all over now. It's all over and Ince sleeps peacefully.

Harold Lockwood will be seen in a picture which is almost entirely taken on the sea or by the sea. It is a smuggling story and the company will be able to enjoy a wek or so on the Santa Cruz Islands off the coast of Santa Barbara. In the photoplay there will be a ship wreck and a buoy explosion and Harold has a heroic part which should suit him down to the ground. He is at home in the ocean as much as he is out of it.



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Historical-Biographical Edition of The Movie Magazine

The Movie Magazine is preparing to issue the most elaborate and complete publication and descriptive edition ever published in behalf of the motion picture industry. Other publications have produced special editions devoted to personal and paid write-ups of individuals prominent in the moving picture industry, but never have they attempted to issue a production so elaborate as the biographical edition of the Movie Magazine will be.

This issue of the magazine from cover to cover will be devoted to a wonderful description of the motion picture industry in general, embracing articles pertaining to every phase and factor which contribute to the production of photoplays from the scenario to the screen. Beautiful illustrations, birdseye views, exterior and interior pictures of the studios in all their departments, as well as pictures and biographical sketches of the talented artists who are engaged in the business of making moving pictures. The executive, artistic, technical and mechanical departments will all be represented in this edition.

Through this issue of the magazine the American public will learn of the millions of dollars invested in the motion picture industry; the thousands of people employed and the enormous amount of salaries received by them; and the large sums of money that are expended in the construction of expensive scenery and securing necessary effects. Millions of feet of film showing beautiful California scenery is sent to all parts of the world. There will be beautiful pictures showing the never-ending variety of California scenery available for motion picture production, snow capped mountains, orange groves, canyons, valleys, deserts, beaches, harbors, farms and orchards, palatial homes and metropolitan street scenes.

This edition will reflect the mammoth proportion of Southern California's greatest industry in all of its phases better than any edition that has ever appeared. It will be a work of art that any citizen may feel well proud to send to their distant friends, showing them to what gigantic proportions the motion picture industry has grown in Southern California and the country at large, and so full of interest and information will it be that the recipient thereof will treasure it as a beautiful gift, and in turn exhibit it to all of his friends.

Arrangements have been completed with the American News Company to place this Historical-Biographical edition of the Movie Magazine on news stands in every city in the United States, and plans are now formulated whereby copies will be placed in the hands of every motion picture exhibitor, manufacturer and artisan in the United States. It is not only fitting that this publication should be issued from Los Angeles, the photoplay capital of the world, but to make it doubly effective this issue will mark the formal debut of the Movie Magazine as a national publication.

We respectfully solicit the support and co-operation of all engaged in this most important industry, in making this the biggest and best edition of its kind ever published.

Biagraphical Sketches and History will be Edited

BRUCE MACLAREN, Special Editor and Staff

The Movie Magazine - - Los Angeles, Cal.

MOVIEGRAMS

Tom Mix, the daring cowboy actor-producer of the Selig Polyscope Company, has become quite the rage in Las Vegas, N. M., where his company is now working. He has not only joined the Commercial, Elks and Fishing Clubs, but has also been appointed Deputy Sheriff of San Miguel, the county in which Las Vegas is located. Mix has told the Sheriff that if, at any time, a bold bad man in real life gets away, his cowboy-actors are just as willing to form a pursuing posse as they are when the villain is only one of the movie variety.

Harry Mestayer has given up all thought of returning to Ibsen or the other highbrows. He is now thoroughly and completely fascinated with the "movies" and it would take a wonderful contract, indeed, to wean him back to the footlights. Mr. Mestayer is doing some fine work with Selig.

Jim Corbett is to appear in a play on Broadway, entitled "Home Again," in which he will be seen as a retired prizefighter.

Charlie Chaplin, ever popular and even more so in his own land, has received word from "deah ol Lunnon" that he was awarded first prize in some big popularity contest. His nearest competitor was ONLY 300,000 votes in the rear.

The Universal scored a scoop when they brought Helen Holmes and J. P. McGowan together again in the railroad stories. These two people worked together for a long time in "The Hazards of Helen" series put out by the Kalem Company and they became very popular indeed. Helen has recovered from her severe sickness and has started work this week. She is very glad to be back with Mr. McGowan again and it is hoped he will give us some more of his "heavies" opposite his side partner. Some big railroad stories may be looked for from Universal City.

The pictures in which Anne Little will appear with the American Company will be called the "Mustang" brand. The first picture in which she will act, for them, will be "The Man Afraid of His Wardrobe," which is one of the Charles Van Loan series of "Buck Parvin" stories. Artie Acord will be the Buck Parvin. Anna and her mother are safely housed in a pretty bungalow and her warm welcome to Santa Barbara has given her a good send off.

Lee Chapin who was for nearly ten years Gertrude Hoffman's leading man, has succumbed to the lure of the movies, and is now in Los Angeles with his mother to study the silent drama in all its various phases. Mr. Chapin has had a long career in musical comedy and vaudeville, starting when he was only seventeen years old with a stock company, in Toledo, Ohio. He went from there to New York City and into the All Star Production of the Prodigal Son, from there he went to the Broadway Theatre, New York, in Elsie Janis production of the Vanderbilt Cup and soon after he joined The Hoffmans, with whom he has been until this season.

Henry King is putting on a piece written for Balboa by Bess Meredyth. In it, he plays the part of an Arizona "boob" who goes to the city and gets tangled up in its ways. Mr. King thought he had played all sorts of parts; but this is a new role for him.

H. M. and E. D. Horkheimer, who are the sole owners of the Balboa studio, have been selected as "Gold Rooster" producers by Pathe Freres. This is a distinction which has been confered on a few of the motion picture producers. It means that the Balboa pictures will be shown under Pathe's choicest release emblem, in recognition of their quality.

Hobart Bosworth and his company of Universal feature players left the Universal City studios the latter part of last week for a stay of some two weeks at Lake Tahoe branch of the Universal's Pacific Coast studios. In addition to completing the exterior scenes in his production of "Big Bill Brent," the company will stage a number of exteriors for the production of another four reel feature by the same author, Ronald Bradbury.

Joseph Franz, of the Universal's Pacific Coast producing staff, is soon to leave the Universal City studios for a stay of two weeks in San Diego where he has been granted the use of the Hop Indian village for the production of two special Indian feature productions. Ben Cohn has already completed the scenario for the first of the stories, a three reel feature, entiled "When Red Men Ruled the Desert."

Edward Jahrens of the Universal City studios whose genius in the manufacture of stage properties has earned for him the title of 'champion" has returned from a two weks' visit to the San Francisco Exposition where he has been studying the latest improvements in the technical world which he expects to be of assistance to him in his work at the picture city.

J. Warren Kerrigan has ben restored to health by his sojourn at Lake Tahoe, and will return to Universal within two weks. He is at present working in the title role of a two-reel story by Neil Shipman, entitled, "The Troubadour of Eldorado."

One month more and the big "Diamond From the Sky" serial will have been completed and William

D. Taylor, its producer, will take a holiday by preparing for his first big master picture feature at the American studios. Taylor is very ambitious, he is desirous of making photoplays which will be a little in advance of other pictures and to this end he will have a specially selected cast for each picture and well selected stories. The American have one man doing nothing else but reading and selecting good adaptations.

Webster Campbell who left the American Company has joined the Western Vitagraph under Rollin S. Sturgeon. Campbell is dark of hair and eye and has had lots of stage and screen experience. He was closely associate with the "Beauty" brand at Santa Barbara and is now taking up the work he likes best, dramatic acting and it is probable he will play opposite Mary Anderson.

There is a bright, brown eyed girl at the Western Vitagraph, who presides over the secretorial duties and who, although she is not heard much, is one of Rollin S. Sturgeon's biggest assets—Doris Schroeder, modest, and capable, has rare judgment in the reading of potential photoplays and she knows how to guard the company's interests and to do it all with the utmost cheerfulness. She has been with the Vitagraph for five years. Miss Doris is a treasure.

Alfred Vosburgh has gone to the American and it is said that he will play oposite Vivian Rich. If this is so, Vosburgh is a fortunate man, as he will be acting with one of the really popular actresses. They will make a good looking pair. Miss Rich is appearing in a series of heart-interst dramas.

Grace Cunard has to go to the hospital again to undergo an operation. She has never fully recovered from an injury she received a year ago although she underwent an operation at that time, she did not stay long enough. This is the way with these hard working leading women, they will not give themselves the proper rest when sick. Francis Ford will take the scenes for the serial in which she does not appear while she is away.

Fred Mace has sent out letters in order to get a straw vote from the people engaged in the motion picture producing industry in Southern California in regard to organizing a new association of professionals. The Photoplayers Club which was on a substantial standing after having been organized by Mace, failed while he was in Cuba. When Mace returned to Los Angeles many picture people urged him to try and revive interest in aclub, hence his attempt to obtain the opinions of the people of the profession before taking definite action.

President Wilson's request to Americans to remain neutral applies "muchly" to the Chaplin-Essanay studio. Here is what the Los Angeles studio has to contend with in regard to almost over zealous patriots from the fighting nations, Charlie Chaplin hails from "Hingland." Bill Armstrong also sings "Tipperary." Lee White used to dance in Paris. Patty McGuire fights with a "Shelale." Lee Hill and the rest of the players are nephews of Uncle Sam, while the German torpedoers are found in the stage gang—yet everything runs smoothly here.

At Universal City, statistics show that despite the unusual heat, there have ben more than 3,300 paid admissions to Universal City within the past six days. This is in adition to the visitors who came in response to invitations tendered them by the company officials. These latter would undoubtedly bring the total up to some 6500.

J. P. McGowan, the director who for so long put on the "Hazards of Helen" series for the Kalem company, has accepted an engagement with the Universal company and is starting on a three-reeler, "The Yellow Star," which deals with smuggling. He has Marie Wolcamp and Frank Newburg with him.

On an average of three hundred players a day are employed at the Fine Arts Films studio. However, this estimate does not include the days when battle scenes are staged for a battery of moving picture cameras. In charge of the supernumeraries is Lucille Brown, under whose supervision are the women, and Fred Hamer, who looks after the engaging of the male players. The price paid the so-called "extra" people vary, and are gauged according to their parts.

In a September magazine the statement appears that Ford Sterling is the father of "Little Billy"

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Jacobs, the child picture star. Clark Irvine wrote the article, but he avers that the compositor or proof-reader or someone else made an error. Sterling has nothing running around the house but his racing car, and the real parents, who live adjacent to the Keystone studio in Edendale, are on the trail of the person who allowed the mistake to creep into print. "Little Billy" was too busy watching the Keystone "cops" at work to be interviewed.

Owen Moore, the ingenious film actor, recently rejected a flattering offer from Charles Dillingham to play oposite Elsie Janis in the New York production of "The Missing Link," now in rehearsal. Mr. Moore based his refusal to accept the offer on his desires to remain with Mr. Griffith at the Fine Arts Films studio, which is under the general supervision of the producer of "The Birth of a Nation."

Norma Talmadge, "the International Darling," who is appearing in National films under the direction of Bruce Mitchell, receives an average of fifty letters a day from admirers all over the world but she has a rival in the person of "Bill" Parsons, president of the National Film corporation and principal comedian. Mr. Parsons, formerly one of the best known insurance men in the United States and who is still president of an insurance company, enjoys the acquaintance of about 25,000 persons throughout the country and all are anxious to see him succeed in the motion picture business, in consequence of which he receives many letters, their writers all expressing a desire to see him on the screen and asking information of the release of his first pictures.

The first "set" of genuine solid oak ever put up in a moving picture production on the Pacific coast appears in the new Oliver Morosco photoplay, "Jane," starring Charlotte Greenwood and Sydney Grant, who are making such a hit in "So Long Letty" at the Morosco theater. Panels, doors, stairways, windows, built-in cabinets and all are quarter sawed oak throughout, and the paneling alone took over 1,000 sqare feet. At the prices prevailing in the hardwood market it is easy to believe the Morosco claim that this set, which comprises five complete rooms on the scale of modern mansion, represents the most expensive piece of constructio never put into a Morosco production, stage or screen.

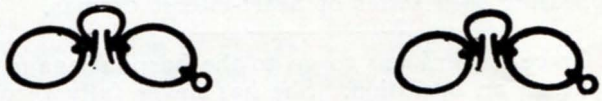
Cyril Maude, returning to England after completing "Peer Gynt" for the Oliver Morosco Photoplay company, was a passenger on the S. S. Philadelphia which narrowly escaped destruction by the assassin-suicide, Holt. In a letter just received by Herbert Standing of the Morosco players the London actor-manager says:

Anne Schaefer and George Holt have two acting scenes in "The Yellow Streak" which consume 290 feet. Director Sturgeon has accomplished in these two scenes something that many directors consider impossible—he has so staged the action that every bit of the dialogue means something and registers a point to the audience, and at no time does the interest lag. Mr. Sturgeon admits that a director who attempts a scene of this description must have, primarily, capable actors who have sufficient mentality to grasp the finest points—those points that a director knows must be put over, but which he would find impossible to explain in so many words.

William Parsons, president of the National Film Corporation, has gone to Chicago and New York on business in connection with the first release of National productions. Twenty-four photodrams and comedies have been completed at the National and are to be released on the new Kriterion programme, September 15.

Norma Talmadge, featured player of the National Film Corporation forces, who, through her talents and captivating ways, has gained the name of "The International Darling," recently enjoyed her first sojourn in the mountains of Southern California. With the completion of "Captivating Mary Carstairs," in which Miss Talmadge was directed by Bruce Mitchell, Miss Talmadge, with her mother and sisters, Constance and Natalie, went to the Big Bear lake region in the San Bernardino mountains and enjoyed a week end fishing, hunting and boating.

Is the "Broken Coin" serial a success? It would appear to be, as Messrs. Laemmle, Powers and company have wired asking Francis Ford and Grace Cunard to increase the number of the installments from fifteen to twenty-two. As a matter of fact, the "Broken Coin" adventures have attracted con-



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siderable interest and this is largely due to the personality of the stars, Ford and Cunard. Miss Grace is now busy preparing the added scenarios and they promise something startling in the new numbers.

"During the change of watches shortly after midnight one of the crew by merest luck chanced to find two infernal machines in the hold of the Philadelphia, timed to go off in mid-Atlantic. They had been put there, it was found, by the brute who tried to murder Morgan!"

Louise Glaum of the N. Y. M. P. Corporation is a much pleased young lady this week, for congratulations have been showered on her for her truly remarkable performance in "The Toast of Death" at Woodley's theater in Los Angeles. Among those who have been warmest in praise are those who advised her against playing "heavy" roles. The Los Angeles papers are full of generous criticism for Louise, who is a "native daughter."

Anna Little, who signed up with the American company last week, drove her car over the pass and duly arrived at Santa Barbara, where she met a lot of old friends. She incidentally rented a comfortable bungalow and sent for her mother to join her in housekeeping. She will start this week in a series of semi-western comedy dramas. Dick LaReno also made the trip to Santa Barbara and will probably be in the same company with Miss Little.

Myrtle Gonzalez is on a short vacation—but instead of spending it on her big ranch as she usually does, she is spending it in superintending the changes about her beautiful city home. Miss Gonzalez's home is unique in that it is built in the old Spanish style and surrounded by beautiful grounds which are laid out like the gardens of old Spain. A lovely fountain is her especial pride—and the fine fat gold fish that live in it.

For pronunciation reasons, Signe Auen, the Fine Arts Films actress, has decided that in the future she will spell her name "Seena Owen." She is of Danish descent and it seems that few persons could pronounce her name in the proper manner.

Inceville, the big plant of the New York Motion Picture Corporation, at Santa Monica, had a narrow escape from extinction by fire a few days ago. As it was, damage amounting to about $10,000 was done, when the paint shop, the carpenter shop and one of the stages were destroyed before the flames were checked.

The highest loss was sustained in the destruction of scenery which was being made for the forthcoming production of a photoplay in which Miss Billy Burke is to be featured.

Henry King is directing a new production which will bring to the screen one of the best theater interiors ever filmed. At a large cost, a comprehensive playhouse was constructed at the Balboa studio rencently, making possible "shots" from the box-office, through the foyer into the auditorium. The ingenuity of Stage Manager Wyse was taxed to execute King's requirements. The details of the picture are being kept secret as it is intended for a surprise.

When Edna Maison returned from Chicago, she had a genuine and delightful surprise. She was met by friends, who ushered her to a "National 5," in other words, a handsome blue enameled coupe car. Edna knew intuitively what it meant, but her friends would not help her out and eventually she had to say, "Whose is it?" and the answer was, "All Yours!" and there were tears mixed with her smiles and thanks. It is Edna's first car.

An aged frontiersman was sitting on the steps of his home, near the outskirts of the city, while Mix's company were filming a scene in an open field nearby. After watching the action intently for some moments he turned to a reporter from a Las Vegas paper who was standing nearby and said, "That young fellow shure makes us old timers think we are living back in the good old days the way he rigs up them scenes. When that there stage coach came rumbling up Bridge street the other day, with all the boys surrounding it as though on guard, I'll tell ye right now that kind of made me think I was dreaming. He's a real western man and no movie actor by long odds. I seen him grow up in the saddle 'round these parts and what he puts into them pictures he learned through good hard knocks on the ranches."

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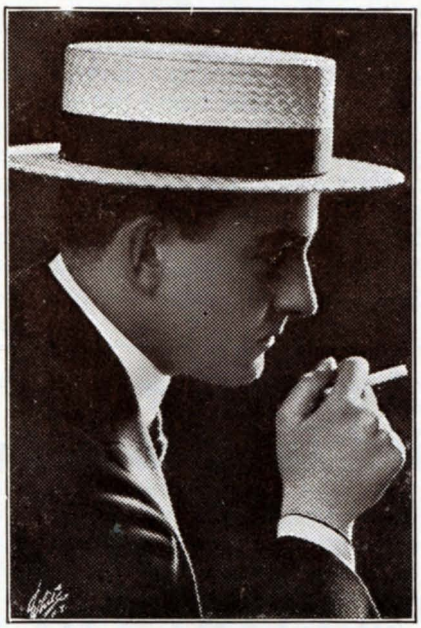
:: LAST MINUTE STUDIO NEWS ::

BALBOA

During the month of August there wasn't an idle day at the Balboa studios. Five companies have been kept busy, putting on multiple reel photoplays. Each one has been of an unusual order and the studio trial runs show that some extraordinary effects have been obtained.

The surprise of the month was "The Message from Reno," a comedy-drama in five reels adapted by Bess Meredyth from a play which H. M. Horkheimer formerly produced for the legitimate stage. It shows up exceptionally well on the screen. Sherwood Macdonald had charge of the production, assisted by Della Brode. Ruth Roland is starred in the piece and featured with her is Andrew Arbuckle, a capable screen comedian of high order. Others in



William Courtleigh, Jr.

the cast were Marguerite Nichols, R. Henry Grey, Madeline Pardee, Lulu Bowers, Mollie McConnell, Fred Whitman, Daniel Gilfether, Lillian West, Frank Erlanger, Gordon Sackville and Edward Peters. William Beckway photographed the production and made some of the best double exposures seen in a long time. Studio experts at Balboa are all united in predicting that this piece will certainly make a pronounced hit when released.

Bertram Bracken has recently finished a two-reel subject which contrasts slum and society life in a striking manner. The scenario was written by D. F. Whitcomb and abounds with action, although it is not a "thriller." Jackie Saunders is featured in the piece and her support includes Frank Mayo, Daniel Gilfether and many other notable Balboa players. Roland Groom held the camera on this production and Alden Willey assisted Director Bracken.

Henry King has completed a two-reel picture which is somewhat western in flavor, although much of the story transpires in a metropolitan city. Mr. King played the lead as well as directed the production. In his support, two promising young women of Balboa's playing staff were featured. They are Marguerite Nichols and Ida Van Tine. The scenario was written by Bess Meredyth. In the direction, Mr. King was assisted by P. E. Brooks. George Rizard was in charge of the camera.

Harry Harvey has completed the sixth episode of "Neal of the Navy," the smashing patriotic serial photoplay which Balboa is doing for Pathe. At the official trial run in New York before the National censorship board, the opening episode of this serial was declared the most promising beginning of any continued screen story yet shown. It teems with action from the jump and is sure to hold the attention through the entire fourteen installments. William Hamilton Osborne is author of "Neal of the Navy." The cast which is interpreting it is one of the strongest that has yet been gotten together. The leads are being done by Lillian Lorraine, the Broadway beauty sensation, and William Courtleigh, Jr., one of the most prominent juvenile men on the legitimate stage. Other well-known people in the cast are William Conklin, Edwin J. Brady, William Lampe, Henry Stanley, Lucy Blake, Charles Dudley, Ruth Lackaye, Bruce Randall and Bert Francis. Harry McPherson is assisting Mr. Harvey in direct-

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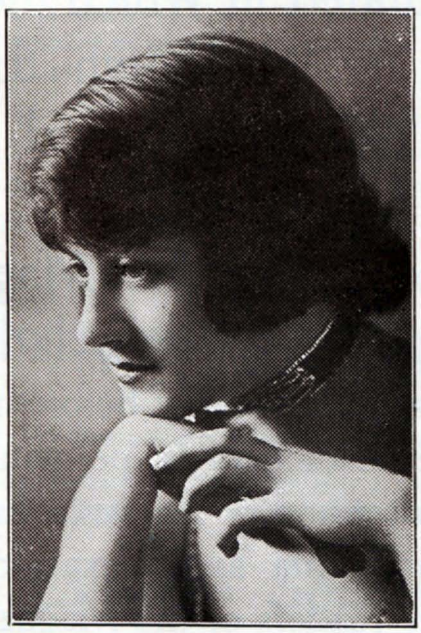
ing the picture. Joe Brotherton is presiding at the camera.

Director Frank Cooley has finished an odd two-reel production, the chief novelty of which is in the fact that one woman played two parts and yet there is not a double-exposure shot in the entire piece. Ethel Fleming played the dual role and acquitted herself with credit. Her support included Frank Mayo and Philo McCullough. The scenario for this production was written by D. F. Whitcomb. William Edmonds was the cameraman.

Bertram Bracken is now working on a two-reel picture which fluctuates between the mountains and city life. Its atmosphere is charming. Bess Meredyth is author of the scenario. The play features Jackie Saunders and Lewis J. Cody, Madeline Pardee also has an important part in the piece. Roland Groom is the cameraman and Alden Willey the assistant director.

For the month of September, Balboa has a busy season mapped out. A number of important new



Lillian Lorraine

productions will be undertaken, the nature of which cannot be revealed at the present time. The Long Beach studio will have to keep going full blast for some time to come to keep pace with its contracts.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, is in New York where he went to attend the official opening of "Neal of the Navy" which the Long Beach studio has been filming this summer for Pathe, with Lillian Lorraine and William Courtleigh, Jr., in the leading parts. The first run of the initial installment of this patriotic photoplay is considered one of the big events of the fall revivel of the amusement business in the metropolis.

It used to be that what the spoken stage had to offer each autumn was of first importance, but with the increasing magnitude of screen productions prime interest has shifted to them. "Neal of the Navy" is regarded as the cinema event of the present year. Because of the agitation being made for a larger navy, this serial is bound to attract attention. Its story is designed to bring the navy to the favorable attention of the country at large.

Hence, this Balboa production comes at a psychological time. The twenty Marcus Loew houses in New York booked it for the first run in Gotham. That is regarded as the choicest booking in the country. The fact has been advertised for the past month with an enormous electric sign in the heart of the Broadway theater district. Such an advertising campaign has been undertaken by Pathe as has the entire country on the qui vive.

When Manager Loper of the Los Angeles branch of the Pathe Exchange recently made a trial showing of the first episode of "Neal of the Navy," more than a hundred Southern California exhibitors were present. They all admitted that it made an extraordinary strong start. Some doubted if it would be possible to keep this interest up; but those who have had the privilege of following the successive chapters in production know that the result has been attained. For that reason, it is freely predicted that this serial photoplay is going to mark a new record.

Elwood D. Horkheimer, secretary and treasurer of the Balboa Company, recently returned from a six-weeks stay in New York. While there, he started some important business negotiations which "H. M." expects to complete. Big things are pending in the film world which are not yet quite ready for announcement. One of the Horkheimer Brothers is always in New York to look after Balboa interests. That's why it has become one of the foremost independent producers of motion pictures today.

AT THE HORSLEY STUDIO

Jay Hunt, formerly with the New York Motion Picture Company, has recently joined the David Horsley Company, and is directing dramas for them.

He is now filming a four reel feature entitled "The Protest." His leading man is Crane Wilbur and playing opposite him are Leona Hutton and Margaret Gibson.

Frank E. Montgomery is producing a two reel animal feature called "The Woman, the Lion and the Man." The cast in this picture play comprises some of the most noted animal trainers and actors in the world. They are, Captain Bonavita, the intrepid animal trainer and actor, who has been with

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NINE LEADERS IN THE MOVIE

NEVER was a contest inaugurated in which there was more interest and keen rivalry shown than the Leading Lady Contest now being conducted by The Movie Magazine.

The announcement last month that the Magazine had made arrangements to give ten young ladies the chance of their lives to demonstrate their ability before the motion picture camera, with the possible chance of a permanent engagement has attracted nation-wide attention. Entrants have come from as far away as Canada, Pennsylvania and Texas, and the intense interest that is being taken by readers of the Magazine is shown by the large number of coupons that are received daily to the credit of the girls whose pictures appeared in the August number.

Over a hundred beautiful young ladies who aspire to become motion picture stars are now competing for the first ten high places. As shown by the standing of contestants Edna Mae Cooper still holds first place, with Doris Roberts second.

Every subscription to The Movie Magazine counts for one thousand votes for your favorite contestant, and the coupon is good for one hundred. Get in the game and give your support to one of these young ladies. There is bound to be several coming stars among them.

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Doris Roberts

GAZINE LEADING LADY CONTEST

the Movie Magazine's Leading Lady Contest continues to increase as time passes. Rivalry is getting keener ng the leading contestants and several are confident that the close of the contest will find them holding first ising feature is that a number of new contestants who have jumped into the game within the past few weeks are cing toward the front ranks.

to get into motion pictures is not confined to Southern California alone. A number of recent entrants in the s in San Francisco and the surrounding section. So keen is the interest that is manifested in that district that it sary for the Movie Magazine to open an office in San Francisco for the convenience of those in that district.

nding the fact that the contest has been running for some time, several young ladies in San Diego have ex- e to get in the running, believing that their chances of success are extremely good.

Special Twenty-five Thousand Vote Offer

with the 1st of September a new and special extra vote offer goes into effect, which is stimulating a great deal only among the leading contestants, but the new comers as well as those who are in the rear.

y club of five yearly subscriptions or for every single subscription for five years 25,000 extra votes will be given. res September 25th, 1915. Thus, there is still every inducement for new contestants to enter the race.

Contest Expires September 30th, 1915

ore days and the contest will be closed. On account of our special 25,000 vote offer there is still plenty of time are in the rear to catch up and win. Now is the time for every contestant to do their very best.

of the winner will be published in our October number along with a picture of her and the nine other successful

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3 Years	4,000 votes
4 Years	5,000 votes
5 Years	7,500 votes

the Bostock Company for several yers; Charles Gay, formerly superinendent of the Hagenbeck Animal Shows, who received special training in Europe for the purpose of performing before crowned heads, and Madamoiselle Ottawa, the beautiful little French woman who has been with the Bostock Company for four years, enacts the leading female role. She is a very daring little woman, and the animals that she is now using are the same ones which killed her father some time ago. Although Madamoiselle has not been acting before the motion picture camera a great while, her work is exceedingly realistic. A few days ago she brought the whole company, including the camera man, to tears in a scene where she is supposed to discover the mutilated body of her husband in the lion's den.

Director Milton H. Farnhey continues to direct comedies, with Geo. Ovey and Goldie Colwell playing the principal parts.

The Bostock Studio has just started a new company to work under the direction of Carl A. Leviness, formerly with the Universal Company. His cast comprises Donald Bowles, the well-known Burbank star, who is making his first venture in pictures; Grace Gibson, Marvel Spencer, late of the Features Ideal Company; Miss Sinton and Miss Hewett.

CHARLIE CHAPLIN COMPANY ESSANAY STUDIO

The production of "Shanghied" now being made by Charlie, will come up to all expectations and will be one of the most thorough productions yet released by the Essanay Company.

The cast includes Carl Stockdale, Lawrence Bowes, Lee Hill, Leo White, Harold Holland, Bill Armstrong, John Rand as well as many other well-known people.

As ever Charlie had Miss Edna Purviance playing the leading female role and she handles it with the same coyness and simplicity she uses in all her work. In this production she is the means of saving the ship, as she overhears the plot to blow up the ship so the owners can secure the insurance.

She stows herself away on board one of her father's ships so she can see what life is on the "briny deep," not knowing that her father has made arrangements with the captain to blow up the boat, until she overhears the plot. The mate and captain discover her and bind and gag her. Charlie hears her cries and goes to the rescue. In the meantime the bomb has been set and lighted so the explosion will take place, giving the mate and captain time to secure the boat and leave.

But Charlie and Edna upset their plans and the tables are turned on them, as Charlie takes the "girl," secures the provisioned boat and leaves the captain and crew to meet their fate.

The father, who has read the note left by his daughter, has secured the fastest going motor boat; he gives chase, but arrives in time to see the explosion. Thinking his daughter has been killed he is about to jump into the ocean and kill himself, when the captain on the motor boat tells him not to despair as he sees a boat in the distance.

They come alongside of the boat and discover Charlie and Edna. Edna desires the father to give the young man her hand for saving her life, but he refuses. While not looking Charlie pushes him overboard and tells him unless he gives his consent they will leave him in mid-ocean.

As the water has cooled him off a little and the daughter tells him she overheard the plot, unless he gave his consent and made Charlie the general manager of his line of ships, she would expose him. He consents and they let him get into the rowboat and tow him home. Leaving Edna and Charlie to make love as the motor boat carries them homeward at the rate of 25 knots an hour.

The Chaplin Company now consists of thirty-one people who are as follows. Charlie Chaplin, Edna Purviance, Director General Jesse Robins, Marjorie Reiger, Chas. Insley, Leo White, Bill Armstrong, Carl Stockdale, Fred Goodwin, Lawrence Bowes, Harold Holland, Paddy McQuire, Tom Crizer, Lloyd Easterday, Jack Roach, Frank Stockdale, Dan Smithcome, Geo. Cleethorpe, Harry Ensign, Bill Gordon, Tom Wilson, Danny Kelleher, Will Gordon, Jr., Jack Caldwell, Albert Kedaier, Al Griffin, Gus Granier, Chas. Dryer, Edward Brewer, and the business manager, Will Gorham and Stage Director Lee Hill.

AT THE BIG U

"Big Bill Brent," a story of the pine woods written by Ronald Bradbury, featuring Hobart Bosworth, has been completed. This is regarded as one of the most virile of the Bosworth features to have been produced since that film favorite joined

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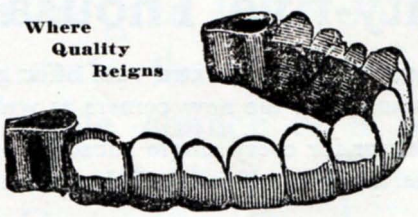

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the forces at Universal City. Bosworth's next feature will be an Indian story entitled, "Natawangan."

"Things Are Seldom What They Seem," is the title of a one-reel comedy with which Al E. Christie beguiled his time during the recent warm (?) days at Universal City. Lee Moran, Eddie Lyons and Jane Waller worked in the leading roles.

"When the Wets Went Dry" is the title of the ninth episode in Allen Curtis' burlesque detective series, "My Lady Baffles and the Detective Duck." Mr. Curtis, himself, is the author of the scenario for this offering in which Max Asher and Gale Henry appear in the title roles with William Franey, Lillian Peacock and Milburn Moranti supporting.

Horace Davey is this week staging a one-reel Nestor comedy by L. J. Poulliot entitled, "When a Man's Fickle." Billie Rhodes and Neal Burns play the principal roles.

Another Ida May Park story entitled, "Lon of Lone Mountain," is this week occupying the attention of Joseph De Grasse and his company of Rex players. Arthur Shirley, Lon Chaney and Marcia Moore appear in the leading roles.

William C. Dowlan and his company are taking a well-earned rest this week, following the completion of their six-reel comedy-dramatic feature, "At Watt College" in which Carter De Haven and his wife are starred. The title of his next release has not yet been announced.

Despite the unusually hot weather, Francis Ford and his company of serial feature players are hard at work staging exterior scenes in the production of more battle stuff to be used in the production of Emerson Hough's twenty-two installment serial, "The Broken Coin."

Although the slow, painstaking work with the wild animals has caused considerable delay, Joseph Franz is rapidly approaching the closing scenes in his three-reel story of Central Africa, "Queen of Jungleland" by Ben Cohn. Sherman Bainbridge Edythe Sterling, Wellington Playter and Rex de Rosselli appear in the leading roles.

At the Kerigan-Victor Lake Tahoe studios, Jacques Jaccard has just completed an unusual three-reel story of Indian life entitled "Son o' the Stars," in which J. Warren Kerrigan is featured in the title role. Helen Leslie, Buck Connors, Ethel Phillips, Norbert Myles and May Talbot support him.

Leon Kent is this week featuring Agnes Vernon in a two-reel production by F. McGrew Willis entitled, "The Girl of the Dance-Hall."

With the elaborate sets necessary to the production of 'That Lass o' Lowries" completed, Robert Leonard is at present turning his attention to some of the more dramatic scenes enacted in the little Lancastershire village constructed at Universal City especially for the use of Helen Ware in another of that company's Broadway feature attractions. Harry Carey plays opposite Miss Ware.

J. P. McGowan, former Lasky producer, has just finished his first Big U release, a three-reel subject by Randall Parish entitled "The Yellow Star." Marie Walcamp and Frank Newberg play the leading roles.

During the illness of Hobart Bosworth, the remainder of the company under the direction of Norval McGregor are working in the production of a two-reel drama entitled, "Little Maverick." Jane Novak and Frank Newberg apear in the leading roles with Albert MacQuarrie, Anna Lehr and Ronald Bradbury supporting.

Murdock MacQuarrie this week completed the last scenes in his production of a two-reel detective story written by himself under the title, "The Fifty Thousand Dollar Jewel Mystery." Edna Payne, Hayward Mark, Arthur Moon, Adele Farrington and Mr. MacQuarrie himself appear in the leading roles. His next picture is to be a two-reel drama entitled, "The Doll Doctor."

Two stories by Harvey Gates constitute the work of the Sydney Ayres company for this week. Under the direction of Lynn Reynolds, "The Third Partner" has been completed and "The Man from Panama" has been started. In the second offering, Mr. Gates is said to have furnished Mr. Ayres with perhaps the most suitable vehicle he has had since his connection with the Universal studios. Doris Pawn and Val Paul appear in the other leading roles.

Under the direction of Otis Turner, George Fawcett is rapidly approaching the close of his work in the production of Mr. Turner's story, "The Frame-Up." Due to the unusually keen interest which Mr. Fawcett has taken in his new line of work, his ability as a screen actor has already reached a point where it is quite as deserving of commendation as is his character portrayal on the legitimate stage. Maud George and Harry Carter support the veteran actor in this offering.

Having completed five reels of pictures in ten days, William Worthington and his company of Universal players are taking a well earned rest of a few days before returning to work. The five reels of pictures which they completed while on Catalina island make up two films, "The Fair God of Sun Island" and "The Black Pearl" in both of which Herbert Rawlinson is featured with Luella Maxam playing opopsite him.

Henry Ott, former director with the American Company at their Santa Barbara studios, this week joined the producing staff at Universal City, where he is to direct the work of Hobart Henley in the production of two and three-reel dramatic releases. Mr. Otto's first Universal subject is to be a three-reel story by Harvey Gates entitled, "The Measure of Leon Dubray in which Henley is to play the title role.

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"PENNANTS AND BANNERS
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for the use of the Nestor comedy companies, was this week completed and dedicated to their use by the production of an unusually good Christie comedy, entitled, "Things Are Seldom What They Seem." Eddie Lyons, Lee Moran and Jane Waller appear in the leading roles.

In their production of "The Dumb of Portici" at Universal City, the Smalleys are this week making scenes in a specially constructed street set built for their use at a cost of nearly ten thousand dollars. This set is not only the most elaborate ever erected at Universal City but is also one of the largest ever used in the production of a photoplay.

Acting in accordance with his physician's orders, Hobart Bosworth this week called a halt in his work at Universal City to undergo an operation at one of the local hospitals. Although it is regarded as a minor operation, Bosworth will not be able to appear before the camera for at least a week. During his absence, Director Norval McGregor is using the remainder of the company to stage a two-reel drama entitled, "Little Maverick."

Joseph De Grasse and his company of Rex players have returned to the Universal City studios after a week's vacation and have started production on another of the Ida May Park stories, a one-reel drama entitled, "Lou of Lone Mountain." Arthur Shirley, Lon Chaney and Marcia Moore appear in the leading roles.

Demands for more of the "My Lady Baffles and the Detective Duck" burlesque Joker series have become so insistent within the past few weeks that Director Allen Curtis has arranged to devote all of his time for the next month to the production of additional episodes for the series instead of alternating with other one-reel Joker releases as he has been doing in the past.

After an absence of several days, occasioned by sickness, Gilmore Walker, film editor at the Universal City studios, has again returned to his work.

Arrangements were this week made at Universal City for featuring Agnes Vernon in two-reel dramas to be produced under the direction of Leon Kent. The first of these productions was written by F. McGrew Willis especially to meet the requirements of the company under the title, "The Girl of the Dance-Hall."

After a stay of one week, George Cahn, private secretary to Carl Laemmle, president of the Universal Film Company, this week left the Pacific Coast studios for the east.

One of the oldest landmarks in early California history figures prominently in Hobart Bosworth's latest feature, "Big Bill Brent." The object in question is a little, one-room cabin on the shores of Lake Tahoe which was built by members of the old Donner exploration party on their way to the Pacific coast. The company had already used it in a number of scenes when they learned its history. Arrangements were immediately made to continue the action around it instead of building another to take its place.

Under the direction of E. J. Le Saint, Henrietta Crossman this week started to work at Universal City in the production of a five-reel comedy-drama by L. V. Jefferson, entitled, "The Faddist."

Latest among the recent arrivals at the Universal City studios is Dick Stanton, former Kaybee favorite. Stanton arrives too well known to film fans throughout the country to require any word of introduction at this time. His first production is a three-reel story by F. McGrew Willis which Stanton is to direct and in which he will play the leading role.

Cleo Madison, favorite among film fans wherever Universal films are shown, this week was made director of her own company at Universal City, which means that in the future, in addition to playing leading roles, she will also direct the production of the films. Her first picture is a two-reel western story entitled, "The Cowboy Girl."

Marcia Moore, former leading woman with the second Joker company, this week starts to work as leading woman with Joseph De Grasse's Rex company of Universal players, filling the place of Cleo Madison who has been given her own company. The remainder of the company remains the same, Arthur Shirley playing juvenile leads with Lon Chaney as character lead.

AT THE MOROSCO STUDIOS

The latest big name that Oliver Morosco has annexed for the general prestige of the screen is Blanche Ring, the world famous songstress who has made a chorus for her songs out of more audiences than any living singer. The magnetism of this wonderful woman is photographed to splendid advantage in a filmization of her former musical success, "The Yankee Girl," by Elliott Clawson. Miss Ring plays "Jessie Gordon," the role she sang and acted to such country-wide success in the two-year run of the sensational piece.

Miss Ring is supported by Forrest Stanley, Herbert Standing, Mary Ruby, Harry Fisher, Jr., Howard Davies, Jo Ray, Sid de Grey, Nigel de Brullier, Robert Dunbar and Babe Lloyd.

"The Yankee Girl" was written by George V. Hobart, the noted humorist and librettist. The Morosco photoplay production is directed by Jack Clark, producer of the first of the big spectacles several years ago, "From the Manger to the Cross." It

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has added significance in serving as the first vehicle for the talents of Dal Clawson, the noted photographer of Hypocrites, since his enlisting under the Morosco baner. "Jim" Van Trees is his assistant.

Charlotte Greenwood and Sydney Grant, stars in Oliver Morosco's sensational midsummer musical hit, "So Long Letty," have just completed "Jane," a filmization of the noted Chas. Frohman comedy success, for the Oliver Morosco Photoplay Company.

Charlotte Greenwood, "the girl who became famous over night," and clever Sydney Grant are noted Broadway favorites, upon one occasion playing a solid three-years' engagement in big productions like the "Passing Show of 1912" and the "Passing Show of 1913" at the Winter Garden, Franz Lehar's

Blanche Ring who will be starred at the Morosco Theatre in "Nobody Home" and who is also being featured in films at the Morosco-Bosworth Studios in "The Yankee Girl." Miss Ring is seen here just leaving her Los Angeles home, "The Villa Bianca," for a game of golf.

"Man With Three Wives" and as features with Fritzi Scheff in Morosco's "Pretty Mrs. Smith." They were starred by the latter in "The Tik Tok Man of Oz," and are established headline attractions on the Orpheum and other circuits of the "big time" whenever they choose to make the vaudeville excursion. Miss Greenwood's long, lean, headlong dive over the foot of the bed in the second act and Sydney Grant's remarkable ukulele imitation in the first are creating a furore in "So Long eLtty."

"Jane," a comedy classic for twenty-five years and a favorite piece with producers for post-season revivals with all-star casts, was written by W. H. Lestocque. He was the business manager for Chas. Frohman in Great Britain, a post in which Mr. Frohman kept him till his death because it was Lestocque who put him in the way of making a fortune through "Charley's Aunt."

"Jane" was first produced at the Comedy theater in London, December 18, 1890, with Charles Hawtrey and Lottie Venne as "Shackelton" and "Jane." Johnstone Bennett played "Jane" in the American production, starring in it continuously for five years and becoming famous in the role.

In the Oliver Morosco version for the screen Charlotte Greenwood plays "Jane;" Sydney Grant, "William;" Forerst Stanley, "Shackelton;" Myrtle Stedman, "Lucy Norton;" Herbert Standing, "Kershaw;" Lydia Yeamans Titus, "Mrs. Chadwick;" Howard Davies, "Col. Norton;" and Syd de Grey, "Jardine."

Frank Lloyd is the director, and studio veterans pronounce his production of "Jane" the finest comedy the Occidental boulevard establishment has ever put out.

Fred Dobson is the camera man, and "Jim" Van Trees carries the tripod.

Providing her work in forthcoming Oliver Morosco photoplay productions permit Miss Jane Darwell will take a short vacation trip through the East in the early fall. Her itinerary will embrace a visit to Dana Hall, Wellesley, of which she was a graduate and which she has not seen since embarking upon her successful stage career. Miss Darwell was one of the star basket ball players of Wellesley.

Masons have just removed their scaffolding from studio which they have just finished glazing in immaculate white cement. The effect under the bright California sun is dazzling, and makes the studio visible for several miles.

Meanwhile, owing to the increased activity of the studio, the facilities have had to be enlarged, and a large force of men has completed a new storehouse and shop which will give over 10,000 sq. ft. of additional floor space. The structure is of corrugated iron and the latest type construction throughout.

The laboratory has also undergone many important extensions, notably the installation of two powerful Sirocco blowers of the most improved type which will provide an entire new ventilating system equal to anything known to laboratory hygiene today. By this system the air the laboratory employes

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breathe will be completely changed every thirty seconds.

Another improvement is the installation of a large new air washer and drier. The new unit is about five times the size of the old, and effects a motor driven air purification whereby heated air is blown through dripping water into the drying room for drying the film after it comes from the developing baths.

The printing room has been augmented by the arrival of four new printers. They are equipped with several new improvements, one being a new and better style of light changes, and another a higher rate of speed whereby their capacity is increased.

Dal Clawson has been engaged by the Oliver Morosco Photoplay Company to take entire charge of the camera work at the Occidental boulevard studio. He will also have jurisdiction over Pallas Pictures, the new producing company on the Paramount Program. His remarkable art work in the now famous Hypocrites, in Captain Courtesy and other large features notable for particularly beautiful photography put the biggest producers in the country on his trail, and in securing him Oliver Morosco had to outbid practically the entire field.

Dal Clawson is recognized as one of the best "idea photographers" in the game, and his great success has been in thinking out new camera effects. In Hypocrites he set a record by running one part of the film through the camera twenty-four times, this being the much discussed Mirror of Truth scene, and his "visions" and "dissolves" are noted for their delicacy and fluency.

Of one of the best pieces of his photography the New York Evening Sun came out with the following tribute:

"His picture in blue tint of a broad, sun-blazoned river alive with silver ripples and seen from the height of a towering pine-clad bank has not been surpassed by either Salon painter or photoplay producer."

Stanley and Davies Clash

Howard Davies, a famous cricketer and in his university days a football star for Cambridge in the annual matches with Oxford, secretly resents the numerous beatings he has had to take as "villain" in Oliver Morosco photoplays at the hands of Forrest Stanley, the well known specialist in "heroes." He felt even villainy ought to triumph once in a while, if only temporarily. When General Manager Eyton told him there would be a particularly dramatic encounter in "The Yankee Girl," in which the beautiful Blanche Ring is being starred, the English actor accordingly determined to spring a surprise upon his fair-haired rival, and for the next fortnight residents of Bolton Road saw a mysterious figure, heavily swathed in sweaters, taking ten-mile "conditioners" over the Hollywood roads. In some way Forrest Stanley got wind of it and he, with equal cunning, started secret training at the Los Angeles Athletic Club, retaining the club's professional wrestler as training partner. In consequence the clash in "The Yankee Girl" contained "business" the director never intended and over which he could exercise no control. The two panting athletes were finally disengaged, Davies growling something about Stanley "butting," and Stanley appealing to the referee against "strangle holds." But Dal Clawson, the camera man, merely grinned for he knew the treasure that now safely reposed in his magazine. It is not likely that so stiff an encounter as "The Yankee Girl" contains will be repeated for a long time, at least not by Messrs. Stanley and Davies.

Director Frank Lloyd's vacation camping trip after his recent production of "Jane" with Charlotte Greenwood and Sydney Grant narrowly missed ending fatally. In turning out for another car in one of the upper passes of the dangerous Malibu Canyon the Oliver Morosco director went too far and the embankment began to crumble under his wheels. The heavy machine began to slip over the precipice with its sheer drop of several thousand feet, and in the general panic Mrs. Lloyd was just about to toss out the baby when Frank Lloyd got his steering wheel over and with a full cylinder of gas charged broadside back up the bank into the other car. The traction of the front tires providentially proved sufficient to pull the big machine to safety, and after hanging fearfully on the brink it finally shot up into the road again.

In a dash to a "location" in her Oliver Morosco photoplay, "The Yankee Girl," Blanche Ring and her racing car were taken up by a motorcycle policeman for "doing over forty." When the case was called the judge proved to be a personal friend and longstanding admirer of the celebrated songstress but for the life of him he could not think up a technicality which would justify him in letting Miss Ring off. Just as he had given up all hope he chanced to interrogate in the customary relentless fashion :

"Miss Ring, were you doing forty miles an hour?"

"No, I was not. I was not driving at all. My chauffeur was driving. I merely gave my name to the officer because I owned the car."

His face radiant with relief the gallant judge pronounced:

"Case dismissed!"

WESTERN VITAGRAPH COMPANY NOTES

Director Dave Smith is producing a one-reel comedy entitled "Nobody Home." In spite of the title, there's lots to it. The members of the cast include George Kunkel, George Holt, and George Stanley—the invincible trio of Georges—with Anne Schaefer, Jack Mower and Otto Benninger. And the plot—well it only serves to show that you never know what you look like to your neighbors—and that when too many people grab for something—none of them is likely to get it! Edwin Ray Coffin wrote the

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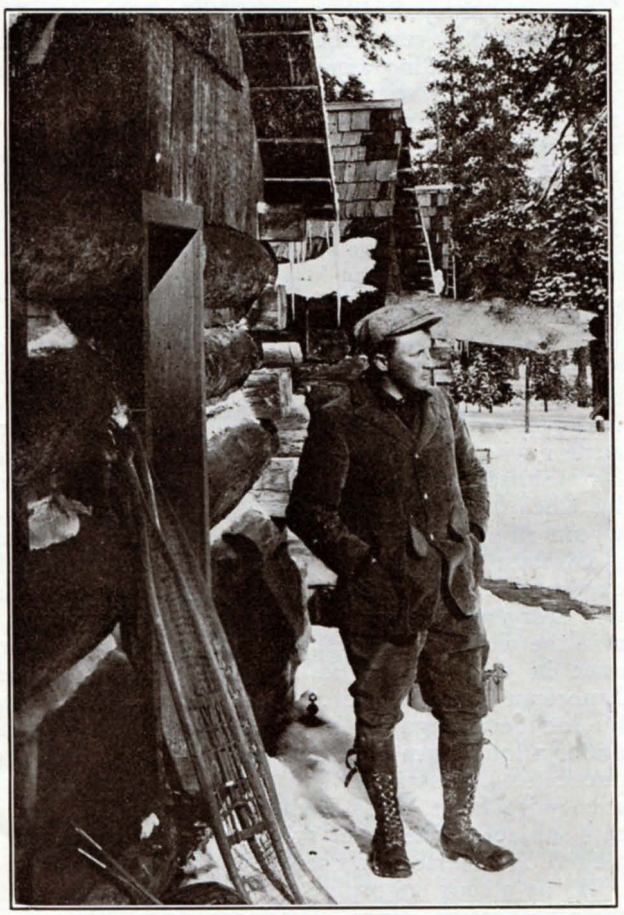
script, which contains several clever situations and mixups.

The new Vitagraph plant at Prospect and Talmadge streets, Los Angeles, is rapidly nearing completion. When finished, it will be the largest close-in studio in California, covering more ground and having more buildings.

Anne Schaefer has been making a round of the auto agencies these last few days—trying to decide which make of machine she wants. Anne has become so attached to her comfortable apartment in Santa Monica that she has decided not to leave the beach when the studio is removed to its new quarters in Hollywood. Hence the desire for a machine



Rollin B. Sturgeon, Producing Manager of the California Studio of the Vitagraph Company. This picture was made at Bear Valley, California, during the filming of "The Chalice of Courage."

—as Anne puts not her trust in street cars.

Ulysses Davis is finishing "Cal Marvin's Wife," a three reeler by L. Case Russell, featuring Mary Anderson. Miss Anderson displays her versatility as a dancer in this script, when she plays the part of the chorus girl wife, Dolly. William Duncan interprets Cal Marvin, the big-hearted rancher who forgives the weaker partner's defection because of his love for her. Anne Schaefer has a sympathetic part as Cal's mother—the dear old lady who hears the story of her daughter-in-law's accident, and takes her to her heart in spite of all. Carleton Weatherby has the part of the smooth young leading man; Harry Hale, who causes all the trouble for Cal. Weatherby is right in his element in this film, as he is a society dancer of note in local circles, and he and little Mary have had a bully time out of their dancing in this picture.

George Holt has entirely renovated his beach bungalow for the return of George, junior, and Mrs. Holt, from an extended visit in the east.

Mary Anderson has adopted another pet. A dreadful scarecrow of a dog wandered into the studio a few days ago, and scared almost every one half to death by his ferocious appearance. He took up a point of vantage on the office steps and there were few visitors to the office. Mary Anderson appeared on the scene—and all was peace. She calmly tied a ribbon about his neck, led him off in the direction of her cozy bungalow, and gave him a good bath. After which she formally adopted him—and it has since been discovered that under all the grime there was a real Irish terrier of aristocratic features —so Mary has made another ten-strike!

Rollin S. Sturgeon, Blue Ribbon Feature producer for the Vitagraph Company at their Western studios, is very proud of his little family,—but he is still trying to figure out what Esther Sturgeon, aged two, meant to imply the other day when, after papa has proudly brought her down to the studio to watch him direct a big dancing scene and had turned his back to attend to business for a few moments, she wandered off and disapepared for about half an hour. Excited search on the part of everyone in the plant failed to disclose Miss Esther, until—half a block away—one of the property boys found her sitting on a doorstep watching a strange picture company putting on a scene. Such disloyalty was a great shock to the devoted parent—but questions only brought tears. Mr. Sturgeon found her a nice place to sit to watch his scene—and went back to work. Five minutes later he looked over to where she was sitting and discovered that she had curled up on the chair and was sound asleep. And Mr. Sturgeon still gloomily wonders what she objected to in his directing.

George Kunkel is busily engaged this week training some sixteen young ladies in the intricacies of chorus steps for Mr. Davis' three reel picture "Cal Marvin's Wife." George wrote the music himself and is his own orchestration.

AT THE LASKY STUDIO

Director Geo. H. Melford is working on the second Lou Tellegen production. This is a five-reel picture, and the scenes are laid in Algeria. Mr. Theodore Roberts, James Neill, Dorothy Davenport, Tellegen is supported by the all star Lasky cast. Raymond Hatton, Billy Elmer and several others. The company has just returned from a trip to Oxnard on the edge of the Mojave desert.

Miss Mae Murray has been engaged by the Lasky Company at a salary of $30,000.00 per year and will

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appear in a number of productions under the Lasky direction.

Miss Edna Goodrich has just returned from Europe where she has been in active relief work for the soldiers, and will arrive at the Lasky Studio about the first of October.

Mr. Lasky and Mr. Cecil DeMille are now in New York for an important conference with Mr. Samuel Goldfish, and it is expected that upon their return some startling information having to do with the engagement of a number of world renowned stars will be announced.

Director Frank Reicher is working on the production of "The Chorus Lady." Miss Cleo Ridgeley is playing the role of Patricia O'Brien, little Marjorie Daw, Geraldine Farrar's protege, is playing the little sister, Nora. Walace Reid is the leading man. Others in the cast are Mrs. Lewis McCord, Lucian Littlefield, Sidney Dean and Gertrude Kellar.

The latest report from Anita King, "The Paramount Girl," one of the leading women at the Lasky Studio, who is making a transcontinental trip entirely unaccompanied, is that she is delayed in Fallon, Nevada, on account of bad roads, but she is expected to proceed shortly. Miss King left San Francisco Tuesday evening, August 31st, from the stage of the Imperial Theatre. She takes with her a letter from Mayor Rolfe of San Francisco to Mayor Mitchell of New York. She has received ovations in every town that she has visited so far on the trip.

INCE-TRIANGLE FEATURES IN FULL SWING

With the incessant influx of stage celebrities, the introduction of a number of innovations and the continuation of extensive building operations, the current month at the Inceville studios of the New York Motion Picture Corporation promises to be one of unprecedented activity. Never before in the long history of the organization has Director-General Thomas H. Ince been burdened with such an avalanche of gigantic tasks as that which confronts him today.

From a standpoint of actual picture production, the big plant in the picturesque Santa Ynez canyon is busier than ever—a situation that has been brought about by the general policy of expansion adopted by Producer Ince. Five stupendous productions—all, of course, destined for presentation through the medium of The Triangle—are now under way, while the scenario bureau continues to turn out scripts for use in the future.

None of the current productions is to be regarded with more importance than the others for each boasts a notable footlight favorite for its star.

Bessie Barriscale, the charming star of a number of Ince features, has just begun work in an elaborate comedy-drama under the direction of Scott Sidney. The story is from the pen of C. Gardner Sullivan and offers Miss Barriscale more opportunities for a display of her remarkable versatility than she has ever had before. Additional importance attaches to the Barriscale vehicle because of the fact that the leading made role is being interpreted by none other than Bruce McRae, the distinguished Broadway leading man, whom Ince engaged at a high salary to support Miss Barriscale.

An unusually pretentious production is serving as William S. Hart's current vehicle. It is also from the prolific pen of Sullivan and is a story of New York and the west, thus presenting Hart in modern clothes for the first time since the affiliation with the Ince forces more than a year ago. The two other principal characters in this subject are House Peters, the late Lasky leading man, and Enid Markey. Miss Markey is the beautiful young actress who will be seen in support of Dustin Farnum in "The Iron Strain," the first Ince release on the Triangle program.

Two famous legitimate stars, instead of one, are working under the direction of Walter Edwards. They are Mary Boland and Willard Mack. Miss Boland will be remembered as th ebeautiful and accomplished leading woman who appeared for a number of seasons with John Drew and Mr. Mack is renowned as an author-actor and producer of international reputation. The story in which these two artists are appearing is of a sociological character and affords each splendid opportunities to score. Director Edwards is also playing an important part in the production.

The fourth production now under way at Inceville is that in which Orrin Johnson, the estimable Broadway star, is appearing under the capable direction of Charles Swickard. It is a modern story of love, romance and adventure with a big human theme as its keynote, from the pen of J. C. Hawks, the young author who is rapidly acquiring fame by his works. Mr. Johnson's principal support is being contributed by Rhea Mitchell and Thomas Chatterton, both of whom enjoy widespread popularity as Ince players.

Director Reginald Barker is in charge of the fifth current Inceville production. This is a spectacular war story woven around a mythical kingdom and is also the work of Hawks. It is of particular importance in that its star is Frank Keenan, the great American character actor. Mr. Keenan, incidentally, has been engaged by Producer Ince to appear, under a long term contract, exclusively in Ince productions. As soon as she concludes her performance with Hart, Miss Markey will join Keenan in this subject. The other principal character is being played by Charles K. French.

While all his subordinate directors are busy with their respective stars, Producer Ince himself is working industriously on his plans for the produc-

LEVY'S CAFE

"Nuf-sed"

Spring Street at Eighth

Headquarters Photoplayers

tion of the Billie Burke story. Miss Burke has just arrived and will immediately make her debut before the camera. The story in which she will star is by C. Gardner Sullivan. It is a refreshing comedy-drama with Scotland as its locale and the part written for Miss Burke is declared to afford her the greatest chances of her career as an actress. For six weeks Inceville has been making preparations for the Burke production. Sets such as have never before been constructed are to be used in the piece together with thousands of dolars worth of "props." An illustration of the extremes to which Ince is going for realism in this production is furnished by the fact that one street set alone measures more than 300 feet in length. Fifty carpenters were employed to build the street.

Not only has Ince taken pains with the production, but he has spared no expense to provide comfort and luxury for the noted star while she is in Southern California. Miss Burke will reside in a magnifiicent bungalow on Catalina Island during her stay and will be taken there each evening, after her performance, aboard a beautiful steam yacht, which Ince has engaged for the purpose. A special dressing room has been built and elaborately equipped as well as a private bathhouse on the beach, where the actress may, if she chooses, take a daily dip in the surf.

AT THE SELIG STUDIOS

Colin Campbell is working on a five-reel picture called "Sweet Alyssum" adapted from a story by Charles Major. Tyrone Power plays the male lead. He is supported by Wheeler Oakman, Kathlyn Williams and Edith Johnson.

Director Frank Beale is filming a two-reel story entitled, "The Bridge of Time." His leading people are Harry Mestayer, Eugene Besser, Virginia Kirtley and Guy Oliver.

Mr. Selig is expected to arrive in Los Angeles shortly, at which time plans and preparations which are now held awaiting his arrival will be made for some extensive productions to be made at both Edendale and Eastlake Park Studios.

Director Lloyd B. Carleton is filming a three-reel story by James Oliver Curwood entitled, "The Flash Light." The scenes are laid in East India. The cast includes Bessie Eyton, Edward J. Piel and C. C. Holland in the principal roles.

Director Thomas Santschi is producing a one-reel animal story entitled, "In Leopard Land." His leading people are Marion Warner and Geo. Larkin.

Director Wm. Robert Daly is producing a one-reel animal story entitled, "When California Was Wild." His leading people are Fritzi Brunette, Harry Linkey, Lillian Hayward and Charles D. Murphy.

AT THE NATIONAL STUDIO

At the National Studio Director Bruce Mitchell is working on a five or six reel picture entitled, "The Leper," featuring Miss Norma Talmadge, the well-known International star, recently signed by that company. She is suported by Allen Forreste, Lamar Johnstone and Constance Talmadge, the beautiful younger sister of Miss Norma.

Director Mitchell also plays a prominent part in this picture, but will not appear before the camera again as he finds that his duties as a director of feature productions require all of his attention and that he cannot do justice to acting and directing both.

About a thousand feet of film in "The Leper" was made in New York City and will contain all the necessary metropolitan settings. The story was written by Miss Talmadge and Mr. Mitchell and is now being published in book form.

Dudley Burroughs, the well known short story writer, is on his way to the coast to become identified with the scenario department of the National Company, which is now in charge of Anthony Coldeway.

Gilbert Hamilton, well known film producer who was recently at the head of the Albuquerque Company, has recently become associated with the National in the capacity of vice-president and general manager. He and Mr William Parsons, the president of the company, are both in New York City making final arrangements for the release of the National's productions. It is understood that two releasing organizations have been bidding for the films made by the National Company, which indicates that a market for their productions will not be lacking in keenness.

The acquisition of Miss Norma Talmadge, "the International Darling," and her sister, Miss Constance Talmadge, is regarded in film circles as a keen stroke of business, but efforts to make National film big assets for the exhibitor did not stop there. Prominent players to support Miss Talmadge have been engaged and others, making up the leading people of other National companies, have been and are being added to the forces.

Lamar Johnstone has been added to the staff of National leading men, coming from the Selig Los Angeles plant. His work for the screen is well known and admired by fans who appreciate the artistic. Mr. Johnstone will play oposite Miss Buckham in dramatic stories to be produced by William Seiter.

CLUNE PREPARES TO PRODUCE "RAMONA"

W. H. Clune recently decided to enter the producing end of the motion picture business and has taken over the handsomely appointed new studio formerly used by the Famous Players Company for the Mary Pickford pictures, located at Melrose avenue and Bronson street.

A high class organization has been secured which will operate under the personal supervision of Lloyd Brown, manager of Clune's Auditorium, perhaps one of the best posted and most efficient motion picture specialists of the west, who is familiar with all branches of this great industry. He will personally select the subjects for the new company and look after the staging effects. Mr. Brown will specialize in high class features, and has secured for his first vehicle the famous American classic, "Ramona," a beautiful and picturesque California story written by Helen Hunt Jackson. On this picture no expense will be spared and its production will be along the same lavish scale of "The Clansman," a picture in which Mr. Clune is said to have personally invested

$50,000 in the making.

The idea is to make the picturization of "Ramona" the greatest feature of the present century and to offer this great treat in is initial production to patrons of Clune's Auditorium theater in Los Angeles, after which it will perhaps be released under special state right privileges in other theaters of the country under the skilled direction and management of trained publicity experts.

General Manager Brown of the new Clune organization has secured the best possible aides for his great projects. Donald Crisp will be the director in chief. The selection of this most able and capable producer assures to the Clune pictures, as he is a master artist in film productions.

Senor Enrique J. Vallejo, one of the best known artist cameramen of the country, a man who has traveled through European countries and made pictures in Spain and Mexico, as well as having been conected with leading American producing organizations, will have personal charge of the photographic effects. Senor Vallejo is especially well fitted for the first picture selected, "Ramona," because of his personal familiarity with the story and subject, and of the country wherein the scenes are laid. He will be in position to aid in the creation of masterpiece camera and photographic effects, and be a most valuable aid to the director of the picture.

A selected company of stars and players is now being secured and preliminary operations have already begun.

Mr. Clune is perhaps the most successful exhibitor and theater owner of the west. He entered the field in Los Angeles when the industry was in its infancy, and he has studied the various details from a commercial and scientific standpoint since its inception, being perhaps, the best posted man in the various branches of filmdom in this city. In Lloyd Brown he has a most valuable and capable right hand aide. Mr. Brown has also pased through the various stages of screen life, knows what the public wants and demands from an exhibitor's viewpoint, and will produce the highest class of feature pictures. Such a combination cannot fail. The future of this new organization will be watched with great interest, as it starts out under the brightest of auspices.

Some of the most expensive sets that have ever been used by motion picture companies in Southern California wil be used in the production of "Ramona." A perfect replica of the Santa Barbara Mission has just been completed at the Clune's Studio and actual production is expected to begin within the next ten days. It is understood that there will be something like forty more big sets erected for the production of this feature.

AT THE QUALITY STUDIO

Francis X. Bushman has just returned from a trip to Chicago and New York where he attended, in person, the first showing of "The Silent Voice," the second production of the Quality Company on the Metro program.

While in the East Mr. Bushman contracted with Miss Beverly Bayne, his former leading woman with the Essanay Company, to play oposite him in Quality pictures. His former leading woman with the Quality Company, Miss Marguerite Snow, will work in a company of her own which is now being organized. No announcement has been made, as yet, as to who her director or leading man will be.

W. J. Bowman, Mr. Bushman's director, has just started work on "Pennington's Choice," a five-reel adaptation from a story in a late issue of one of the big magazines. A good many of the scenes in this picture will be made in Bear Valley. Supporting Mr. Bushman, in addition to Miss Bayne, are Lester Cuneo, William Clifford and Frank Bacon.

The Quality Company has just about completed remodeling their studio and it presents an entirely different appearance now from what it did when they moved into their new home.

KALEM NOTES

Director James Horne at the Kalem Glendale studio is producing "The Mansions of Despair," adapted from the book of Howard Irving Young. Tom Lingam, who has recovered from the accident sustained in the twelfth episode of "The Mysteries of the Grand Hotel" series and who is able to resume work, will play the heavy lead.

In one of the scenes in this picture he will jump from a fifty foot bridge in a stream of water. In the latter part of the story he is knocked senseless from a balcony of a second story building.

Miss Marian Fais will play the lead, with True Boardman playing the juvenile opposite her.

The Kalem company has again built a set that will attract a great deal of attention, as did their hotel lobby set used in a recent picture. This new set is a gambling casino, and in it will be used all of the paraphernalia from numerous gambling places which has been confiscated by the government and loaned to the Kalem company by the government under bond.

Miss Helen Gibson will take the lead in the forty-fifth episode of "The Hazards of Helen" series, under the direction of Mr. James Davis. In this episode one of the chief thrills will be the daring rescue by Miss Gibson of two small children from a high railroad trestle just as they are about to be run down by an approaching train.

Mr. Lloyd G. Hamilton has given up his residence at St. Catherine's hospital, and while he is still compelled to wear a cast on his injured limb, he is able to be out in his car and spends most of his time in the yard at the studio, watching the other players at work.

Mr. Rube Miller is producing "A Knight of Today," a one-reel comedy, by M. E. N. Gibsone, featuring Bud Duncan. In this picture he is compelled to wear a suit of armor which he says is not very much in harmony with the kind of weather we are having.

WITH THE KEYSTONE FOLKS

Notwithstanding the recent enlargement of the Keystone studios, which doubled the stage space and working equipment, it has been found necessary to purchase more land adjoining the present sight in order to accommodate the increased working forces now engaged in the production of Keystone

Features under the direction of Mack Sennett, managing director.

Up to the organization of the Triangle Film Corporation eight directors were working under Mr. Sennett's supervision, but since the elimination of the one reel pictures most of the companies are working with two directors. This is the natural result of the more arduous duties in connection with two and multi-reel features now being produced.

The Raymond Hitchcock pictures have been completed and Mr. Hitchcock and his charming wife, Flora Zabelle, have returned to New York to start rehearsing for their theatrical engagements for the coming season. Since their departure Mr. Sennett has been busy day and night superintending the work of the eight companies now producing.

Ford Sterling has just started a big story in which Guy Woodward, Mrs. Harry Gribbon, Alice Davenport, "Shorty" Hamilton and others are cast.

Mr. Del Ruth and his staff of writers and Mr. Sennett collaborated in this story, of which much is expected. Frank Griffin will act as co-director with Mr. Sterling, and the latter will play the principal comedy.

Dick Jones has started a big feature in which Charles Murray, Harry Booker, Louise Fazenda, Cecile Arnold, "Slim" Summerville and others will appear. The usual background of beautiful girls and elaborate sets will be used in this production.

Syd Chaplin and his company recently spent a few days in San Diego making some finishing scenes in the big feature that has kept him busy for several weeks. His director, Chas. Avery, has recovered from the injury which kept him in the hospital for over two months and is back at his post more active than ever.

Del Henderson is now being assisted in the work of directing William Campbell, who recently graduated from the scenario department to his present position. Fred Mace is being featured in Mr. Henderson's present production and is supported by Harry Gribbon, Chas. Arling, Joy Lewis and other clever Keystoneites.

The charming Mabel Normand is at present engaged in a picture that is being directed by Roscoe Arbuckle, who is playing the principal comedy part. Ferris Hartman is assisting Mr. Arbuckle in the directing of this play.

Walter Wright is as usual directing Mack Swain, Chester Conklin, Harry Bernard and other players.

Last, but not least, Eddie Foy and the seven Foylets, supported by Polly Moran, Chas. Arling and a selected cast of clever players, is in the midst of his first Keystone Feature. The story is an elaborate one, in which no expense has been spared in any respect. Special scenery, costumes and effects are being used in this picture, which together with all Keystone Features now being produced will be released through the Triangle Film Corporation.

Managing Editor Harrison Del Ruth and his staff of writers, which now includes Harry Williams, Frederick Palmers, Harry Woolsey, Jean Havez, Chas. Riesner, Vincent Bryan, Jack Byrne and Clarence Badger, is compelled to maintain high speed in order to supply the various working companies with Feature stories. The demands of Mr. Del Ruth and his department are much greater since multi-reel stories have been the rule with the Keystone company. Mr. Sennett spends much time in collaboration with the scenario department, and as a result a high quality of output is maintained.

One of the best men connected with the organization is Mr. Stout, business manager and personal representative of Mr. Sennett. The enlargement of the studio in every department has more than doubled Mr. Stout's work during the last six months, but this quiet and capable gentleman is fully equal to every emergency, and the smoothness with which the entire organization runs is largely due to the efforts of Mr. Stout.

Fred Mace has recently sent out letters to all former members of the new defunt Photo Players Club asking their opinion as to the advisability of reorganizing. The answers indicate that there is a general sentiment in favor of taking action towards starting a new and stronger club and Mr. Mace is devoting much time to this end. Mr. Mace recently had a peculiar experience. He left the studio on Saturday night in a normal condition, but when he awoke on Sunday morning his hair had turned almost pure white. When he appeared at the studio Monday morning his fellow players were astounded at the change in his appearance and he was greeted by an impromptu chorus, who sang "Silver Threads Among the Gold" as he walked to the stage. There is the slenderist minority who insist that Mr. Mace forgot to put the varnish back on after his shampoo, but this he stoutly denies. In any event, white hair is very becoming, and the Silver King refuses to use Mascara except when necessary in his makeup.

Charles Murray was requested this week by Mayor Sebastian to take charge of the Los Angeles Municipal band when it makes its trip to the San Francisco Exposition. The mayor called up Mr. Murray at his residence and the popular comedian thinking it was Roscoe Arbuckle playing a joke on him turned loose a volley of adjectives that brought forth a compliment from the mayor regarding Mr. Murray's vocabulary.

Polly Moran purchased an automobile during the past month and drives it herself. This statement would not be worthy of comment were it not for the original manner in which the popular comedienne runs her car. She drives through fences, over red light signals, across curbstones and even attempted to climb a tree. She has run over nothing but motorcycle cops and traffic policemen. If she continues to improve in her driving she will have to trade the auto for an aeroplane.

AT THE FINE ARTS FILMS STUDIOS

The name of the Reliance and Majestic studio has been changed to the Fine Arts Film studio, since the organization of the Triangle company, under which all productions will be released. Practically every director at the Fine Arts Films studio is working on five reel productions, as the policy of producing one and two reel pictures is rapidly being discontinued.

Christy Cabanne has just finished "The Lamb," a story in which Douglas Fairbanks, the well known legitimate star, is featured. The picture was done in five reels and will be the first $2.00 picture to be released in New York by the Fine Arts Films studio

under the Triangle banner. Supporting Mr. Fairbanks were Seena Owen, Monroe Salisbury, Alfred Paget, Kate Toncray and Lillian Langdon.

Director Cabanne is now filming a five reel comedy-drama based on the novel of the same name by Herbert Quick and published by the Bobs-Merrill company. The scenes are laid in the present day period, the play first opening in New York City and concluding in a small western town on the border of Mexico.

In addition to the featured role which is enacted by Mr. Fairbanks, other important parts are played by Gladys Brockwell, Monroe Salisbury, Margie Wilson, Lillian Langdon, Carl Forms, Jr., Kate Toncray, W. E. Lowrey, Vaughn Thurman, Richard Cummings, Tom Kennedy and Fred Dalton.

Director Jack Conway is producing a five reel picture, entitled "The Penetentes." The scenes are laid in a religious colony of the same name, which existed in New Mexico. Paul Gilmore, who was one of the principle stars of the A. H. Woods management for some time, is being featured. His supporting cast includes Seena Owen, F. A. Turner, Irene Hunt, Charles Clary, Josephine Crowell, Joseph Henabery, Harry Hamm, A. D. Sayres and Dark Cloud.

During Mr. Gilmore's career on the speaking stage he played the stellar parts in the following list of plays, which includes, "The Mummy and the Humming Bird," "King Charles," "The Tyranny of Tears," "The Call of the North," "At Yale," "Boys of Company B," "Captain Debonnaire," "The Havoc" and "Captain Alvarez."

It has been definitely decided to open the Triangle season at the Knickerbocker theater, in New York City, Saturday matinee, Sept. 18th. The public opening will be preceded Thursday evening, Sept. 16th, by a private view of the first week's plays to the press and other guests.

The town of Ashkatoon, Canada, the locale of the Sir Gilbert Parker stories, is being reproduced at the Fine Arts Films studio, where Sir Gilbert Parker's "Jordan Is a Hard Road" is being picturized after the adaptation by Mary O'Connor. This production is in the hands of Allan Dwan, with Dorothy Gish as the featured player and Frank Campeau, well known Broadway leading man, in her principal support. Others in the same cast are Owen Moore, Sarah Truax, Ralph Lewis and Joseph Singleton.

Lloyd Ingraham is director of "The Sable Lorcha," based on the story of the same name by Horace Hazeltine, photoplay adaptation by Chester B. Clapp. Cast includes Tully Marshall, Thomas Jefferson, who are co-featured; Elmer Clifton, Loretta Blake, Hal Wilson, Raymond Wells, Mazie Radford, Charles Lee and Wm. Del Vaull.

Paul Powell is producing "The Lily and the Rose," featuring Lillian Gish and Rozsika Dolly, the well known New York dancer. Others in the cast are Mary Alden, Wilfred Lucas, Wm. Hinckley, Loyola O'Connor and Cora Drew.

Preparations are being made for the filming of "Don Quixote," with De Wolf Hopper in the title role. Edward Dillon is director, with Fay Tincher in the principal support.

Submarine boats stationed at San Diego, Calif., have been secured for use at the Fine Arts Films studio.

"The Scarlet Band," presenting John Emerson in the featured part. John B. O'Brien is directing "The Scarlet Band," written by John Emerson and Robert Baker, who are co-producers of the Frohman success, "The Conspiracy," and the Morosco production, "Step Lively." John Emerson is featured in the cast, and in his support appear Bessie Love, Spottiswoode Aitken, W. E. Lawrence, Lucille Younge, Viola Barry, Fred J. Butler, Ralph Lewis, Raymond Wells. This is a play of the Sherlock Holmes type, but unlike most plays of its kind, the plot is not wildly improbable, the thrills are not mere cheap effects, but are produced in a very elaborate manner. The principal character is Winthrop Clavering, an eccentric conceiver of crime stories. Preparations are being made for the arrival of Helen Ware, starred in a feature photoplay.

Jane Grey has already arrived and is rehearsing in a new play.

Included in the list of players recently engaged to appear in the support of ligitimate stage stars are Robert Anderson, Viola Barry, Fred J. Butler, Gladys Field, Edwin Harley, Clyde E. Hopkins, Harry Hamm, Francis McDonald, Loyola O'Connor, Monroe Salisbury.

Negotiations have been started by the Fine Arts Films studio to secure a number of popular present day legitimate stage stars to head the various Triangle productions. To date the list of employed stars includes De Wolf Hopper, Douglas Fairbanks, Helen Ware, Mae Marsh, Frank Campeau, Lillian Gish, Robert Harron, Dorothy Gish, John Emerson, Sarah Truax, Thomas Jefferson, Owen Moore, Paul Gilmore, Jane Grey, Tully Marshall and Wilfred Lucas.

MARY PICKFORD WILL NOT RETURN TO LOS ANGELES

Listen to this, Mary Pickford devotees! Our Little Mary will not return to Los Angeles this fall. She is now working in New York under the direction of Sidney Olcott, and will soon begin work in "Madame Butterfly," which the Famous Players company will produce partly in New York and partly abroad. The cast will include some famous Japanese actors in the principle roles.

Miss Pickford will not come to Los Angeles this fall and winter, but will probably go to Florida, where exteriors will be made.

In a recent letter from Edward Hemmer, Miss Pickford's manager, he stated that Miss Pickford's health is of the best and that she has had a special dressing room built after the style of a Los Angeles bungalow at the studio in Yonkers, where they are working.

A London magazine suggests that a very quick way to annihilate the German army would be to plant Charlie Chaplin in front of the German trenches and to so incapacitate the enemy with hopeless laughter that their capture or destruction would follow as a matter of course.

FILM FUN

A certain Los Angeles motion picture man frequently stays down town for dinner at night with congenial business companions until he gets lit up like a church, but usually gets home not later than ten o'clock. Each night his wife mets him at the door with an amused grin on her face, while he tries to steady himself and keep his tongue from freezing stiff. But every morning he gets out early and rushes away slam bang as though going to a fire. The other morning she rushed out after him and yelled across the street, "Say, old sport, if your entrance was half as flashy as your exit you'd be a wonder."

"The Devil visits every movie studio in Southern California every day," shouted a Los Angeles preacher who had been working over time.

"Take it from me, it must keep him going," muttered an Eastern tourist.

Roscoe Arbuckle insists that if the girls are going to pattern their bathing suits after Fay Tincher that the boys should pattern theirs after his. Why not?

A Los Angeles magazine manager sent Richard Stanton to be photographed much against his will. The photographer met the manager shortly afterward and said, "If you ever send Stanton to me again I will brain you." Stanton fidgited and made suggestions until the man who took the pictures said, "Look here, Mr. Stanton, you may be the director in your own plays but I am directing the taking of your pictures, NOW, the head a little to one side please—"

It is said that a would-be Chaplin visited the Selig Zoo and asked director Thomas Santschi if he had an opening for a first class comedian.

"Sure" responded the director as he pointed to the gaping mouth of a huge lion. Exit comedian.

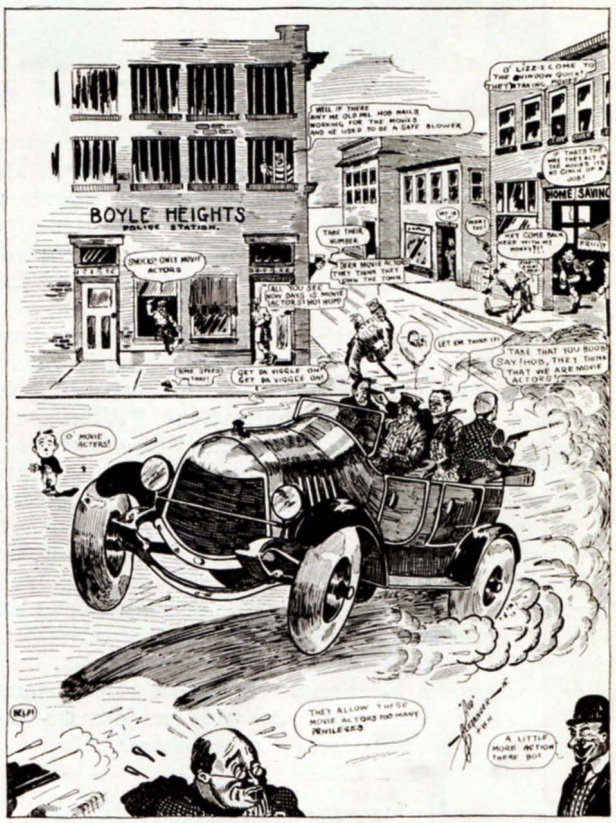
When a director gets married may he still continue to be a director?

"Any place but at home," says Jacques Jaccard.

In producing a "church sociable" scene in his present two reel picture "The Yellow Streak," Director Sturgeon of the Vitagraph Company had an amusing experience with some ambitious youngsters. The assistant had gathered some twenty small boys, of all sizes and conditions, to take part in the "ice cream fest." Mr. Sturgeon could only use about half of them, so he made a sporting proposition to them that he would give them each a number—from one to twenty—each was to remember his own number, then Mr. Sturgeon was to toss a coin to see whether the odd numbers or the even numbers were to work. All agreed to this—and the coin was tossed. The odd numbers won and Mr. Sturgeon announced that the evens were to stay out of the scene and the others were to take places over at the side.

He turned to the rest of the actors for a moment to give instructions—and the entire crowd of small boys moved to the "odd" side—and nothing could persuade them to admit that there was an even number among them. Rival claimants for "5" and "7" nearly had a mixup—but Mr. Sturgeon made peace by giving them all permission to eat ice cream after the scene was done, whether they worked in it or not. He is ready to admit, though, that after this he'll have to proceed with more caution.

Theda Bara, whose picture plays at Miller's have attracted widespread attention, and whom one magazine writer this month poeticaly calls "Purgatory's



News Item—A Los Angeles bank which is situated right across the street from a police station was held up and robbed by highwaymen who shot up the neighborhood and escaped. It is said that everyone thought they were "movie actors."

Ivory Angel," tells the following story about herself:

"A terrible thing happened to me yesterday. I was walking near my home. I had a great big red apple in my hand, and ahead of me I spied a little girl with thin legs and oh, such a hungry look! I put my arm around her and put the apple in her hand. Her eyes fell on my face and a look of terror came into hers. 'It's the vampire!' She ran away and I went home and sobbed."

"How to find your way around town if you're a film actor?" ventures Grace Kingsley in the Los Angeles Times.

"Where's the postoffice?" "Why, right round the corner from where you did the drunken scene."

"Want to go to the City Hall? Go right down

They All End the Same Way

the street where you took the scenes for 'The Snorting Racer,' past the house where Bill put on 'The Hungry Burglar,' turn off on the street where we played the scenes for 'The Milk-man's Revenge' and it's right next dor to the candy shop where we did 'Poisoned Fish-hooks in the Bon-Bons,' last week."

Otheman Stevens, the theatrical critic, met an old school actor on Broadway recently, and observing a pale melancholy look in the face of the Thespian, he said sympathetically: "What's the matter, Hamleigh? You look blue."

"I am blue," returned Hamleigh. "These darned movie actors are knocking us old fellows completely out."

"What seems to be the trouble?" asked the critic.

"I'm not educated up to this new standard," said Hamleigh. "A man to be a good actor nowadays has to be an expert swimmer in real water, he must play polo, golf, handball, ride a bucking broncho, be a boxer, manage a buzz-saw, or be an expert farm hand. I can't swim, run, play golf, milk cows and I'm afraid of a buzz-saw. Result, ruin!"

Hereswhatwewouldliketoknow

H. C. Wikoff asks some personal and pertinent questions in a recent issue of the Phoenix Herald anent the movies. Here is what he puts up to us:

"When you go to the moving picture show, don't you often wonder—

—Why the light-house keeper's daughter seldom has a mother to guide her?

—Why the western sheriff always wears a Prince Albert coat of the vintage of '89?

—Why the blase villains and heroes, like the ordinary hick, seldom remove the bands from the cigars they smoke?

—Why the yegg, after he cracks the safe, apparently consumes seventeen or eighteen precious minutes in ascertaining if the coast is clear—in order to make a getaway?

—Why the announcements thrown on the screen are permitted to remain there long enough to enable the average person to read them backward and forward and repeat the Apostle's Creed for good measure?

—Why you invariably arrive during the middle of the act or scene and have to register a guess for the ensuing half-hour as to what it is all about?

—Why the escaping convict, in striped clothes, always breaks for home, wife or mother, where the astute Hawkshaw usually precedes or awaits him?

—Why an English cliff scene always reminds you of Santa Monica?

And Don't It Puzlze You To Know

—How the hero can be rescued from a watery grave, 148 miles away from a tailor shop, and within a few minutes appear—wearing the same suit nicely creased and pressed?

—How some of the male members of the average audience in the state of Arizona can keep their seats when the cowboy actors line up to the bar and "licker-up?"

—How Blossom, the inocent country girl, is so easily led astray by the designing villain?

—How this can be, when said villain is usually as innocent and verdant looking as a Salt Lake City street car conductor?

—How the moving-picture letter-writer learned the art of writing twenty-seven words per second, longhand?

—How quickly the verdant youth from the tall grass belt rises to the position of cashier and how damnably the bank theft is placed at his door?

—Why the "knock-out" drops, surreptiously administered in a glass of beer, take effect quicker than the double-geared lightning or Barbary Coast whisky?

—Why if a fellow six and a half feet tall and as correspondingly broad-shouldered, comes in, he invariably chooses the seat in front of you?

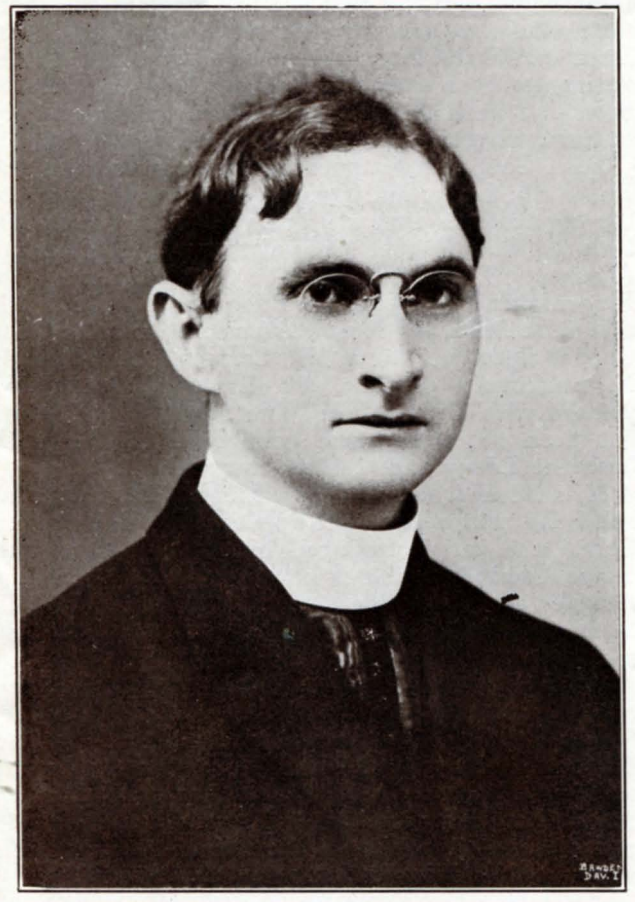
A movement is on foot in Los Angeles which provides for the censorship of motion pictures in scenario form instead of waiting until much expense has been gone into by the producer and then refusing them the right to show their pictures.

This sounds very good, but it is doubtful whether such an idea will be practical, for the reason that directors sometime find it necessary to diverge from the course outlined by the scenario. And again, there are certain things which may sound very innocent in scenario form, but which may be enacted in a very naughty manner.

From Footlights to Candle Lights

From Stage Dressing Room to Cathedral Sanctuary.
A Priest Photoplaywright.

From the Balboa studios recently was released a five reel story, with Miss Jackie Saunders in the lead. Many of Miss Saunders' admirers think that in this photoplay, "Ill-Starred Babbie," by Will W. Whalen, the "little western sunbeam" has done her very best work so far. We all know and admit the caliber of Miss Saunders' acting, but she was fortunate in this case in having a picture-story that gave her the opportunity to run the gamut of emotions. She hits "Peg o' My Heart" notes, and then strikes the deep minor, emotional chords of "Camille." It was the story that got us investigating about the author, and we found—a young Catholic priest!



Will W. Whalen, author of "Ill-Starred Babbie," which the Balboa Company has just released in five reels, with Miss Jackie Saunders in the lead.

Will W. Whalen is really Father Whalen, a priest working in the coal fields of eastern Pennsylvania, where the locale of "Ill-Starred Babbie" is laid. He was born among the miners, not so many years ago, and he hopes to die in that land of hard coal and soft hearts. He became an actor accidentally. Gifted with a soprano voice as a boy, a friend manager of a little touring minstrel show engaged him to play two female roles, a soubrette and charcter old maid, in a farce. It seems that company of artists acted frequently under spirituous, rather than spiritual influence. On the opening night of the minstrel in a dog town, the only sober member of the troupe was the soprano. The performance that night was a comedy of errors. In the farce, the business directed the Irishman to throw a cigar box at the Dutchman. At rehearsals the man from the Emerald Isle got his box home all right, hitting his opposite with the flat bottom. But on the opening night, the son of Erin, feeling "elevated," threw the box with a force that would have done justice to a big league pitcher. No Dutchman would stand for that, so he ducked, and the corner of the box hit the character "woman" on the temple. "She" repressed a scream of rage, while the audience let loose a gale of laughter. After the curtain fell, an Irishman and Dutchman were vainly trying to pour balm on the wounded feelings of the "old maid," who simply ignored both, and looked critically at a goose egg adorning "her" left eye. That same night a stage scuffle was so boisterously overacted that the same "female" again met with harsh treatment. "She" was punched in the stomach, and left without breath lying prone upon the boards.

Then the soprano voice broke into manhood's deeper notes, and Will Whalen went into a melodrama, and in his time played many parts. He was always a devout Catholic, and to him his church meant a great deal. Once he forgot the reverence due the sacred structure and almost laughed. He was then touring in a western drama, called "Tatters." Business had been poor on Saturday, and when Will went to mass next morning, he heard a sermon on the Prodigal Son. The priest waxed eloquent over the miseries of the lad who went off into a far country, and closed with a picture of the devoted father running to meet his son, whom he saw coming in tatters!

It was a play that turned Will Whalen's thoughts toward the sanctuary. Like all Catholic Irishmen, he ever loved and revered a priest. A stock company with which he was associated revived Dan Sully's great success, "The Parish Priest." You remember, "Father Whalen" was Dan's old role. In that revival Will Whalen played the juvenile, "Doctor Welsh." For some reason, the leading man didn't come in on time, and the director called for "Whalen"! Will entered, when the director said: "Not you, kid. Who gave you Holy Orders? We mean 'Father Whalen.'" It was only a slight thing, but looking back, Father Whalen says that turned him to thoughts of the priesthood and the sanctuary.

Father Whalen has written many volumes—short stories, sermons, novels, etc., but he confesses he is very proud of his photodrama. He regrets his day was too early to give him a chance to play before the camera. He means to write another screen

story, "The Lily of the Coal Fields," which will be a triple-reeler. Maude Fealy came nearly being the screen "Ill-Starred Babbie." She asked for the rights of the film version just the day after Balboa had signed the part for Jackie Saunders. June Congreve will tour next season in a four-act version of the same story, only behind the footlights the closing curtain will find the stage heroine safe in the arms of her lover, while in the film story the picture fades away with "Babbie" dying, going off into "The Eeternal Sunrise." Miss Congreve is a very

Will W. Whalen as the hero in the old melodrama, "At Grey of Dawn."

beautiful young New York actress, who has just closed a season with Adele Blood in Buffalo. In the "tryout" of "Kitty Comes Home," Miss Congreve made a great hit. She is now organizing her troupe, and preparing for rehearsals of "Ill-Starred Babbie." The stage and the film version differ widely, as in so many other cases.

As best remembered, the last time that Charlie Chaplin appeared in what is called "the legitimate" in Los Angeles, was at the Empress theater and no one in town knew who he was or that he was here. That was only a few months ago; now he turns down an offer of $1700 a week to go on the speaking stage from the well known producer, A. H. Woods, which proves how very rapidly the films will make famous any one who has the real stuff in them.

VOTES PILE UP FOR FUTURE FILM STARS

The Movie Magazine's leading lady contest continues to attract attention from all directions. From the way the contestants are working and the number of applications that have been received by the contest department from those who desire to become entrants, the ambition of Southern California girls to get into the movies seems to be about universal.

Miss Edna Mae Cooper, who has been in the lead from almost the beginning of the contest, is still at the head of the list, but while she has a large number of votes, there are several others who have been gaining rapidly. Among these are: Dorris Roberts, Maude Schroeder, Maxie Clifton, Dolores Osborne and Loretta Beecher.

Miss Beecher is the latest entrant in the contest, but that she has many friends is evidenced by the remarkable showing that she has made in the short time and by her present vote standing. Miss Beecher, Miss Clifton and Miss Cooper are all devoting part of their time to working in pictures now, and have all been complimented very highly by their directors.

Miss Cooper has appeared in pictures with the Bosworth, Lasky and Quality companies. Some of the big features that she has worked in are as follows: "The Puppet Crown" (Lasky), "Carmen" (Lasky), "The Silent Voice" (Quality), and "The Rug Maker's Daughter" (Bosworth). Both Director De Mille and Miss Farrar complimented Miss Cooper upon her work in "Carmen," and Francis X. Bushman's director, Mr. Bauman, was highly pleased with her work in "The Silent Voice." She has been promised some good opportunities with both the Lasky and Quality companies.

Miss Beecher has worked with both the Universal and Selig companies. She appeared in "The Broken Coin," the serial produced by Francis Ford and Grace Cunard, which is now being shown in Los Angeles theaters. She also worked in "The Black Box," Otis Turner's serial, which was released some months ago.

Miss Clifton is at present working with the Fine Arts Films studio, formerly known as the Reliance. She will take part in a production called "In the Beginning of the World," which is going to be put on by the Roosevelt Society at the Selig Zoo on Sept. 24th. Miss Clifton is a fancy dancer and is going to do "The Lotus Lure," an Egyptian veil dance, before King Solomon in this play.

Arnold Daly, known to millions as Craig Kennedy in the "Exploits of Elaine," will shortly become a motion picture director and producer. His productions will be known as the Arnold Daly series and will be made from the "Ashton Kirk" novels, by John C. McIntyre. Mr. Daly will create a detective new to the screen, to be known as "Ashton Kirk, Investigator," whose adventures will be carried through a series of pictures, each one complete in itself.

Alice Joyce and Tom Moore, her husband, have left the Kalem company; present whereabouts and future plans unknown.

Mutt and Jeff of the Screen

"Bud! Bud!" called the Director, and a far away voice answered "Coming."

It was the stage of the Hollywood Studios of the Kalem Company and as I had journeyed thither to chat with Mr. Bud Duncan, I awaited the appearance of the owner of the voice with interest.

The members of the company gigled expressively —evidently Bud had been called before by waiting scenes. There was a white roadster in the garage near by, and at the second call of "Bud!" two small feet appeared from beneath it, and after a succession of wriggles, Bud appeared, hands covered with grease.

He hurried to the stage muttering, "crank shaft, —three-eighths screws," and took his place in the set.

"Now Ham," came the director's voice, "Bud is on, see—you Bud be scrubbing the floor— You Ham in, see Bud, ah! yes that's it—now grab him, shake him, push him through the door—!"

"Can't he put the pail over my head,—see—and kick me out," asked Bud.

"We'll try it," replied the director.

"Kick me hard Ham," were Bud's last words before the cameraman started 'grinding.'

Ham entered the scene and all went well until Bud thought of a funny bit of business. Just as Ham reached for the pail, Bud pushed him in the face.

"Cut," yelled the director, and the camera stopped.

Ham's face was one large smear of automobile grease.

"Let it stay—it's funny!" volunteered the delighted Bud.

"Can't" returned the director. "Brought him out with a clean face in exteriors—and Bud if I catch you monkeying with that machine again today—"

"All right," came Mr. Duncan's reply as he and Mr. Hamilton left for dresing roms to repair damage to make-up.

Once give a man a name as a comedian and no matter how varied his subsequent talents may be, he has a reputation which excludes them all in its demands for execution.

Mr. Duncan, so I learned between scenes, merited the title of comedian by his appearance as the Bad Boy in "A Night in an English Music Hall," which vaudeville sketch served as vehicle of debut in America for Mr. Charles Chaplin. Later Mr. Duncan played the Bad Boy in "Peck's Bad Boy" for two seasons.

"I tried hard to get into the automobile racing game," confided Mr. Duncan to me later. "I entered a shop as gas and oil boy working all day and half the night for a mere pittance, and after a year there had obtained a knowledge of mechanics that would have assited me materialy in racing, but my folks objected so I returned to the theatre."

"Returned," I queried.

"Yes" he replied. "I was on the stage when I was six years old, in New York with my father—I was born in Brooklyn—and assisted him until school days. It was after graduating from college that I tried the automobile game.

I then worked in burlesque, and Mr. Hamilton—"Ham" and I worked in many shows together. I am always grateful to this schooling, as I think it has asisted me wonderfully in my slap-stick work in pictures. Then came vaudeville work, and later I was with Kolb and Dill for two years, creating the part of the jockey in "Playing the Ponies"—then with Lew Fields—then pictures."

"Pictures?" I asked, "with the Kalem Company?"

"No," Mr. Duncan answered. "I took a company of my own to Mexico. We sailed from 'Frisco in a forty foot yawl. I was cameraman and one of the crew. We got some good stuff in Magdalena Bay of the whaling industry, but the Mexican Revolution,—it was just a year and a half ago—drove us out and we returned to America as refugees on board the U. S. S. Justin—the Kalem Company. I played opposite Mr. Hamiiton as "Bud" in the Ham Series and still am—that's all."

But it isn't all I learned while Bud proceeded to torment Ham throughout the scenes that followed. Mr. Duncan is twenty-eight years old notwithstanding the fact that he is but four feet seven. He is well known as a short story writer, and has written

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many of the scenarios for the Ham Comedies. Being a comedian is but one of his gifts—but it is a rare one, for comedians—like other things—are made in heaven, not cultivated on this earth. I say "not cultivated" inadvisedly perhaps, for a certain quality of adaptation is required by every comedian. In Mr. Duncan's case the association is indeed a happy one, for all—for the team of Ham and Bud are so successfully contrasted that they are without peers. Big six foot two Ham is in constant terror and trouble caused by the mischievous and dimunitive Bud, who enjoys Ham's particularly funny method of reprimanding him, and seems to like the falls and bumps he is subjected too.

Mr. Duncan's quaint quality of humor is an amusing foil at all times for the grotesque Ham. There is never an appearance of forced effort in their work, just a spontaneity of original interpretation of the parts they are playing, and Mr. Duncan's physique, aided by a clever make-up accentuate and render additionally pleasing his mirth provoking qualities.

This big fellow Ham, with the little fellow, Bud, have created a large following amongst old and young alike, and have brought to pictures the refreshing novelty of comedy of the slap-stick variety without any of the vulgarity usually attending it. They are the Mutt and Jeff of the screen.

BEVERLY BAYNE ARRIVES

A rival of Mary Pickford, not only in popular estimation, but also in amount of salary, Miss Beverly Bayne has just arrived in Los Angeles.

Miss Bayne, who has beauty, ability, a $40,000 wardrobe, and "a way about her," has been signed as leading woman for Francis X. Bushman, and has just arrived in Los Angeles.

Many pictures showing Miss Bayne were taken here some time ago. These have been remarkable successes, and have shown that the young woman is thoroughly artistic.

Mr. Bushman has been in New York for some time and the securing of Miss Bayne is understood to have been a result of his decision that she was the best qualified artist for the difficult position.

There are plans for feature photo dramas for these two distinguished screen artists which it is rightly expected will give them fitting place in the added recognition of their abilities by the public.

MOVIE MAGAZINE CONTESTANT GIVEN LUBIN LEAD

That it is merit that has to do with the advancement of an actor or actress in motion pictures and not "pull" or "influence" is evidenced by the fact that Edna Mae Cooper, the fatherless girl who has through tact and hard work kept at the head of the Movie Magazine Leading Lady Contest, has been given leading parts with the Lubin Company at San Diego.

Miss Cooper is conscientious and has only one ambition and that is to succeed as a moving picture actress. Her work with the Lasky Company and at the Morosco and Quality studios has attracted the attention of Capt. Melville of the Lubin Company with the result that she is to be given the opportunity of demonstrating her talent that she so richly deserves.

MABEL DIRECTS AND CRANKS

One day this week Mabel Normand left the studio with one of the Keystone companies, director, camera man and all the necessary equipment for a hard day's work. In the preparations for the making of the first scene the camera man sprained his ankle and was out of business for the day. Word was sent for a machine to take the injured away and while it was on the way the director was taken violently ill from ptomaine poisoning. Both men were hastened to medical aid and the outlook for a successful day was gloomy. Miss Normand was equal to the occasion, however. She directed a scene and when all was ready she focused and cranked the camera. This was repeated throughout the day with the result that at the end of the day the level-headed young woman returned to the studio with 800 feet of negative and when it was developed and printed it was found that there was not a retake necessary in the entire lot.

JACK PICKFORD WITH SELIG

Jack Pickford has joined the Selig Polyscope Company and passed through Chicago during the past week en route to the Pacific Coast where he will join the Diamond S forces.

Although only 19 years of age, Jack Pickford has been a motion picture player for seven years, having started in the work when in knee breeches. He has played important roles with the stock companies of Biograph, Pathe, Reliance and Famous Players and has appeared in such subjects as "Wildflower," "The Love Route," "The Pretty Sister of Jose," "Girl of Yesterday," etc.

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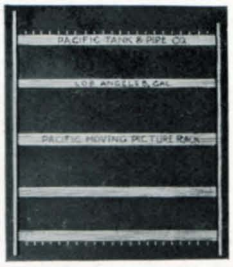

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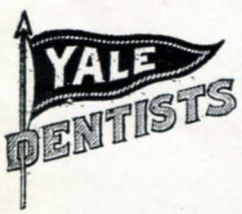

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